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A STUDY OF ONE CHILD'S DEVELOPMENT IN WRITTEN EXPRESSION— BEGINNING WRITING TO GRADE FOUR

by

© JOY MARGARET OLSON

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(Signed) Joy Margaret Olson

PERMANENT ADDRESS:

6851 - 111 Street

Edmonton, Alberta

T6H 3G2

DATED October 21 1982

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "A STUDY OF ONE CHILD'S DEVELOPMENT IN WRITTEN EXPRESSION—BEGINNING WRITING TO GRADE FOUR" submitted by JOY MARGARET OLSON in partial fulfilment of the requirements for the degree of Master of Education.

.....Wilma W. Laing.....
Supervisor

.....David Dalton.....

.....W. Hochmuth.....

Date ..October 20, 1972

DEDICATION

To Dr. Gary Lobay

My Skillful and Dedicated Surgeon

With Grateful Thanks

ABSTRACT

The main purpose of this study was to gain insight into the development of the written language of one grade four child (judged by her teacher to be an able writer), over five years. Examples of personal experiences from real life were sought in the events recorded in this child's written expression.

Using a case study approach, data were gathered by interviews, questionnaires and collecting written language samples. Close study of the child's written language revealed valuable information concerning growth and change in content, structure, style and form of the writing. Four kinds of writing were identified, that is, diary entries, stories, reports and early attempts at verse. Diary entries represented the most expressive form of writing in that the ideas were drawn from highly personal experience and written mainly for self-enjoyment. Early report writing included personal, realistic experience but tended to be moving towards transactional or informational language: it might be labelled "transitional." Stories, too, included samples of both expressive and transactional language.

Although her beginning writing tended to express egocentric thought, centering on self (e.g., diaries) Jane was gradually becoming more decentered, focusing on others and more able to center on less personal experience, with increasing awareness of audience. Ideas expressed in grade one tended to be concrete, simple, realistic and often implicit. Gradually, however, the language suggested that thoughts were becoming more imaginative, explicit and abstract.

Beginning writing was structured simply. However, some ideas

were expanded by co-ordination, or modified by additional words, prepositional phrases and subordinate clauses. Over time, the complexity of structure increased as did the quantity and quality of language used. The latter gradually became less spontaneous; that is, less like oral speech and more like controlled "book" expression.

From the beginning, Jane's personality was revealed in her writing, as she appeared to be developing her own unique style. Sensitivity to people and nature appeared in her conversation, as well as in many stories and some reports. Sensitivity to language increased as she experimented with alliteration, repetition and rhyming words, in particular.

With respect to written form, there was a gradual increase in accuracy of capitals and punctuation. Printing, at first, tended to be large and irregular, but gradually became more controlled as small neat letters developed into small, neat handwriting.

Of the four kinds of writing, story writing seemed to be the most favored. In her beginning stories, Jane revealed an intuitive sense of story in that she included a character and happenings, relating them from the point of view of a storyteller or narrator (i.e., third or first person). Her ability to tell a story may be attributed, in part, at least, to early and continuous experiences at home and at school which involved her in oral language, drama, music and art. Her interest in written expression appeared to have been promoted by her teachers.

Thus, through close observation and subsequent interpretation of the writing samples composed by one child, insight into gradual, steady

growth of language, throught and personality was made possible. To gain further insight, replication of this study is suggested.

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TABLE OF CONTENTS

Chapter		Page
I	INTRODUCTION AND STATEMENT OF THE PROBLEM	1
	PURPOSE OF THE STUDY	3
	RESEARCH QUESTIONS	3
	PLAN OF THE STUDY	4
	Additional Data	4
	REPORT OF THE FINDINGS	5
	LIMITATIONS OF THE STUDY	6
	SIGNIFICANCE OF THE STUDY	6
	THE ORGANIZATION OF THE STUDY	6
II	A REVIEW OF RELATED LITERATURE	8
	INTRODUCTION	8
	LANGUAGE DEVELOPMENT	9
	Thought and Language	9
	Theories of Language Development	13
	Environmental Influences	16
	LEARNING TO WRITE	21
	From Scribbling to Writing	21
	Problems with Learning How to Write	23
	BEGINNING WRITING	25
	Ways of Describing Written Discourse	25
	Children's Writing	26
	WAYS OF STUDYING WRITING DEVELOPMENT	36
	Studies of Language Development Over Time	36
	The Case Study Approach	38
	SUMMARY	39

Chapter		Page
III	METHODOLOGY OF THE STUDY	41
	DESCRIPTION OF THE SAMPLE	41
	Selection	41
	Additional Information Regarding the Sample	42
	METHOD OF DATA COLLECTION	43
	INSTRUMENTS FOR DATA COLLECTION	43
	Interviews	43
	Collection of Oral and Written Samples	44
	Personal Data	44
	TREATMENT OF DATA	44
	SUMMARY OF CHAPTER III AND OVERVIEW OF CHAPTER IV	45
IV	FINDINGS OF THE STUDY	46
	EARLY LIFE EXPERIENCES	47
	Home Background	47
	Family	47
	Home Life	47
	Early Language Development	49
	Interaction with Mother	49
	Interaction with Relatives	51
	Interest in Reading	53
	Early School Experiences	54
	Jane as an Individual	54
	Jane as a School Achiever	57
	Jane as a Language User	57

Chapter

Page

BEGINNING WRITING—PRE-SCHOOL, KINDERGARTEN AND GRADE ONE 59

Pre-School, "At-Home" Writing 59

Grade One Writing 61

Diary Writing 62

Story Writing 63

Summary—Grade One Writing 72

Jane's Grade Two Writing 76

Diary Writing 76

Grade Two Stories 80

Reporting Information in Grade Two 89

Summary—Grade Two Writing 91

Jane's Grade Three Writing 95

Stories 95

Report Writing in Grade Three 103

Other Writing 108

Summary—Grade Three Writing 110

Content and Structure - Stories 110

Content and Structure - Reports 111

Language Structure and Style 112

Form 113

Jane's Grade Four Writing 115

Grade Four Stories 115

Summary—Grade Four Stories 126

Report Writing in Grade Four 127

Chapter — Page

Verse Writing in Grade Four 131

Summary—Grade Four Writing 134

Content and Structure - Stories 134

Content and Structure - Reports 136

Language Structure and Style 136

Form 137

V SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH 139

SUMMARY 139

FINDINGS AND CONCLUSIONS 139

Research Question 1 140

Development in Thought and Language 140

Ability to Structure Language 141

Ability to Structure Story 143

Research Question 2 144

IMPLICATIONS 147

RECOMMENDATIONS FOR FURTHER RESEARCH 148

CONCLUDING STATEMENTS 149

BIBLIOGRAPHY 150

APPENDICES 158

A Letter to the Parents 159

B Interviews 162

C Inventories and Questionnaires 173

Page

D Story Written for Researcher by Jane 185

E Stories Written by Jane, Grade Two and Grade Three 192

F Typed Copy of Jane's Grade Three Report 197

LIST OF TABLES

Table		Page
1	Chronological Age, IQ and Reading Scores of Subject	42

LIST OF FIGURES

Figure		Page
2.1	Britton's Continuum as Modified by Temple (1982)	26
4.1	Excerpt from Jane's Grade Two Social Studies Diary	56
4.2	Example of "Story" Picture, Age Four	60
4.3	Example of Jane's Drawing and Printing in Kindergarten	61
4.4	Example of Jane's Diary Writing, Grade One	62
4.5	Typed Copy of a Story Written by Jane in January, Grade One	64
4.6	Typed Copy of "Fish" Story Written by Jane in Grade One, late January	65
4.7	Illustration for "Miss T____" Story	68
4.8	Typed Copy of a Story Written by Jane in Grade One	69
4.9	Typed Copy of a Grade One Story Written by Jane	70
4.10	Diary Writing in Grade Two	77
4.11	Example of Diary Writing, Grade Two	78
4.12	Example of a Diary Entry based on Drama	79
4.13	Diary Entry by Jane, Grade Two	80
4.14	Retold Account of the Birth of Jesus by Jane, Grade Two	81
4.15	An Example of a Drawing from a "Retold" Story by Jane	82
4.16	Typed Copy of a Story Written at Christmas by Jane, Grade Two	85
4.17	Illustration for a Report Written by Jane, Grade Two	89
4.18	An Example of a Descriptive "Story" and Illustrated by Jane, Grade Three	96

Figure Page

4.19 Typed Copy of a "Story" Written by Jane, Grade Three 98

4.20 Typed Copy of a Story Written by Jane, Grade Three 101

4.21 Informal Report and Accompanying Illustration Written by Jane, Grade Three 104

4.22 An Example of a Social Studies Report Written by Jane, Grade Three 107

4.23 Typed Copy of a Story Written by Jane 116

4.24 Copy of a Story Written by Jane, Grade Four 120

4.25 Mystery Story Written by Jane, Grade Four 124

4.26 Report Based on Personal Experience 128

4.27 Report on the Ukraine, Grade Four 130

4.28 Copy of Rhymed Verse Written by Jane, Grade Four 131

4.29 "Poem" Written by Jane, Grade Four 132

CHAPTER I

INTRODUCTION AND STATEMENT OF THE PROBLEM

> Writing is a process of expressing and shaping experience with which we must deal and this process is uniquely related to the personal attitudes of each writer. (Squire, 1975, p. 1)

Research in children's writing is still in its infancy. More than twenty years ago, Burrows et al. (1960) stated that there is a real need for further investigation. Braddock, Lloyd-Jones and Schoer (1963) concurred that "the field as a whole . . . is not highly developed" (p. 5). Although research in children's writing continues, what is actually known about how a young writer begins, evolves, grows, changes and matures is still limited. More recently, there has been increased effort to study the writing process through direct contact with and observation of young writers (Emig, 1971; Graves, 1973; Nolan, 1978; Sawkins, 1971; Stallard, 1972). If, as Squire (1975) pointed out, a young writer shapes his/her experiences through the process of writing, then it seems appropriate to focus on the child and his/her writing in order to search for possible developmental patterns of growth that occur in a child's written expression over time. It also seems a logical way of exploring not only how a child puts his thoughts and ideas into written language, but also why some children have a seemingly natural desire to create, explore and express their uniqueness through words. Furthermore, because of the personal nature of studying one child, a case study approach has been suggested as a potentially fruitful method of investigation. Lundsteen (1976),

Graves (1975) and Calfee (1976) have found this paradigm to be an effective method for the investigation of writing style.

In studying writing process (i.e. how a child expresses ideas in writing), researchers such as Rosen and Rosen (1974) and Graves (1980) are in agreement that, in order to study the developmental process of writing, information must be gathered from the same writer or writers over time. However, problems related to cost and length of time required to collect writing materials tend to be inhibiting factors. As an alternative, some researchers, by gathering children's written expression across the grades, (Golub, 1971; Wilkinson, 1980) have obtained valuable information through making inferences relative to growth or development. While this is one viable solution, there is still a pressing need to devise practical ways to study development of the same children's writing over longer periods of time than has been done in the past. Until researchers are able to more specifically describe the writing process itself in relation to both the writer and his product, they will remain unable to assess effectively a child's written expression.

In the development of language, a child moves from oral language to putting his/her ideas down in written form (Moffett, 1968; Rosen, 1973; Vygotsky, 1962). Oral language develops through concrete experiences (Lindfors, 1980), with the writer continuing to shape his/her experiences through the process of writing (Squire, 1975). Therefore, in studying the written expression of a young writer, information about the child's early life and language experiences should provide valuable insight concerning possible relationships between these experiences

and the writing, from the standpoint of content, language use and possibly, style.

PURPOSE OF THE STUDY

The purpose of this study is threefold: to describe the main characteristics of one child's writing from the beginning stages -- preschool through grade four; to attempt to identify developmental patterns of growth and change in that child's written expression over five years; and to seek possible relationships between past experience and his/her written expression.

DEFINITION OF TERMS

For the purposes of this study, the following terms are defined:

Grade four able writer -- a grade four student judged by his/her current language arts teacher to be capable of producing written expression of high quality in relation to other students in the same grade.

Product -- completed written discourse of the child. In this study, written product refers to diary entries, stories, reports or verse composed by one child.

RESEARCH QUESTIONS

In accomplishing the major purpose of this study of one child's written expression from preschool attempts to "write" through samples of grade four writing, the following research questions were posited:

1. What developmental patterns of growth and/or change in writing may be discerned?
2. What early experiences in home and school (i.e., early interests and "coping behaviors") were "used" in the development of the written expression of this child?

PLAN OF THE STUDY

To achieve the purpose of the study, a case study approach was used. One child, from the Edmonton Public School System was selected as a subject for this study. This child was judged as being an able writer by the grade four language arts teacher (i.e. the instructor at the time of selection).

In order to study the child's written expression over a period of five years, language samples saved and collected by the mother from preschool to grade three were obtained. Grade four writing samples, located in a writing file at the school, were obtained from the classroom teacher.

Additional Data

Additional data required for the study included information relevant to building a profile of the child's growth in writing. It was collected by using the following techniques:

1) Observation - The child was observed informally at school and in the home during interviews.
2) Interview - Interviews were held with the child, the

mother of the child, and teachers, both past and present. These were recorded through notes or audiotape and later transcribed.

3) Study of School Records - Records involving school history and report cards, ranging from kindergarten to grade four were tabulated.

4) Questionnaires - The mother was asked to complete a written questionnaire. The child was asked to complete a general interest inventory as well as a reading interest inventory.

5) Language Samples (Oral) - Samples of the child's oral language from age one to three years were preserved by the mother on audiotape. These were dubbed and later transcribed.

REPORT OF THE FINDINGS

Each piece of writing was xeroxed, reduced, enlarged or copied. After extensive and careful examination, developmental patterns of growth and change in the written expression of the child at each grade level were sought. Information, based on available literature, was drawn to facilitate the analysis of the writing. No pre-determined criteria were established. A description of the writing was chosen as the most appropriate method of reporting the findings.

Additional information was transcribed and compiled in order to create a profile of the child for the purpose of revealing factors related to background experiences and written expression.

LIMITATIONS OF THE STUDY

The limitations of the study are acknowledged and stated as follows:

1. The limited sample size affects generalization of findings. The number of writing samples is limited to material saved by the mother. Therefore, samples may or may not be representative of the child's overall writing ability at any grade level.
2. Reference to oral language is confined mainly to the child's early years since no samples were available beyond three years of age.

SIGNIFICANCE OF THE STUDY

Comparatively few research findings related to emerging patterns of a child's written expression have been reported. No longitudinal study of one child's development in writing could be located in the literature. Therefore, the main significance of this study is that, firstly, it will help to advance an essential body of knowledge about developmental aspects of written expression. Secondly, it should pave the way for further studies designed to gather information concerning the developmental process in written expression by close examination of the product, written over time. As well, early experiences in home and school may be reflected in the child's writing.

THE ORGANIZATION OF THE STUDY

Chapter I gives a general introduction to and overview of the study. The problem is stated and research questions are posited.

Chapter II reviews related studies and literature to provide a rationale or framework for the study. The design of the study is discussed in Chapter III, followed in Chapter IV by the interpretation of the data. The summary, conclusions and implications are provided in Chapter V.

CHAPTER II

REVIEW OF RELATED LITERATURE

INTRODUCTION

The review of the literature is divided into four main sections, each dealing with established theories and research findings related to, and serving as a framework for, this study. The first section of this chapter is concerned with research and theory related to language development. They are discussed under the following headings: (1) Thought and language, (2) Theories of language development and (3) Environmental influences.

The second section of the chapter is given to research in the field of writing development. This section is discussed under the following headings: (1) From scribbling to writing and (2) Problems with learning to write.

In the third section of the chapter, research regarding beginning writing is reviewed. This section is discussed under the following headings: (1) Ways of describing written discourse and (2) Children's writing.

Finally, the fourth section of this chapter is concerned with research related to ways of studying writing development. It is discussed under the following headings: (1) Studies of language development over time and (2) The case study approach.

Following the four main sections, a summary is provided.

LANGUAGE DEVELOPMENT

Since writing is only one aspect of a child's total language (Vygotsky, 1962; Moffett, 1969), it is important to review the literature concerned with a child's language development. Moreover, since thought appears to be needed for language and vice versa (Piaget, 1964; Vygotsky, 1962), the connection between thought and language is an essential aspect when studying the development of language.

Thought and Language

Cognition and language are vitally linked because language is cognitive in foundation and is deeply rooted and dependent on a child's cognitive growth (i.e. the mental constructions he has built around his sensori-motor experience (Brown, 1973). While interpretations vary as to the connection between thought and language development, it is generally acknowledged that these two entities are not independent of one another, yet they appear to grow and expand in similar, consistent patterns. Hence, it is important when studying patterns of growth in written expression, to understand the part that cognition plays in development of a child's language. Therefore, the views of several researchers regarding thought and language will be examined.

Piaget (1964) stressed that thought develops long before language (in the form of sensorimotor intelligence) but eventually language facilitates thought. He formulated four main periods or phases to explain how thought develops.

The first stage is "Sensori-Motor", that is, the period in which acquisition of perceptual invariants occurs (infancy to two years). The second stage (two to seven years), he called "Preoperational". At this stage, thought and language are basically egocentric. The third stage was labelled "Concrete Operational" (seven to eleven years). During this stage, the child is able to logically solve concrete problems. Finally, having reached the "Formal Operational" period (eleven to thirteen years), the child is able to cope with abstract ideas.

Since the child, from two years of age to seven functions at an egocentric level, perhaps self might be expected to emerge as a central feature in early written expression. As the child matures and moves into the "Concrete Operational" period, perhaps the ability to objectify may also appear in his/her writing. For instance, as a storyteller in the "Concrete Operational" stage (age seven to eleven) does the young writer remove him/herself from the situation as he/she writes. Is the child able to express point of view other than his/her own?

The child also develops cognitively through experience. At about two years of age, according to Piaget, he/she begins, to build an understanding of his/her world by acting upon things physically. The objects or "things" of the environment are whatever the child is able to do <u>to</u> them; for instance, things that are suckable, bitable. or squeezable. Through the child's physical action upon the environment, the view of reality changes. Out of his/her sensori-motor experience, he/she formulates the concepts and understandings

to say his/her first words. The development, then is affected by four main factors: maturation, experience, social transmission and equilibration or self-regulation and "each level is determined as the most probable given that the preceding level has been reached" (Piaget, 1964, p. 14).

While Piaget perceived thought to develop long before language, Vygotskgy (1962) held the view that thought and language were parallel but separate entities which gradually merged as a word becomes associated with a concept, thus with a thought. Inner speech, that is, outward speech internalized as the child matures, and which "originates through the differentiation of egocentric speech from the child's social speech", becomes a part of the child's thought structure (p. 148). It is, to a large extent, "thinking in pure meanings . . . a dynamic, shifting, unstable thing, fluttering between word and thought . . ." (p. 149). As external speech becomes internalized, the restrictions of syntax become loosened, because it needs only to become useful to the individual. Inner thought can be viewed as a bridge that is built by a child between "internal communicative language on the one hand and thought on the other" (Britton et al, 1975, p. 39). Vygotsky outlined four major phases by which the language of the child influences thought. The first phase he called "Primitive Structures" (birth to about two years). In this stage, the environment is explored through observation of the universe and manipulation of objects. Phase two was titled "Formation of Heaps" (two to four years). The child, at this age, creates groups at random, followed by syncretic organization of his/

her visual field. He/she is also able to select elements from different groups to form a syncretic image. At phase three, the child is able to "Think in Complexes" (four to eleven years). Objects are organized by subjective impressions and by bonds, both concrete and factual existing between the objects. The latter are grouped on the basis of one trait in which they differ. Meaning is carried from one link to the next without hierachal organization. Pseudo-concepts, the bridge to true concepts are formed by grouping objects on the basis of a single attribute. Finally, in phase four, "True Concepts" are formed (Vygotsky, 1962). The child can view an abstract element "apart from the totality of the concrete experiences in which it [the element] is now embedded" (Vygotsky, 1962, p. 76).

According to Vygotsky, then, the child, through experience, moves from concrete to abstract ideas, learning with maturation how to organize concepts in hierarchal order. Since thought progresses from concrete to abstract notions, it is possible that ideas develop in the same fashion through a child's written expression.

Moffett (1968) also acknowledged the dependency of language development upon mental growth. According to him, the primary dimension of growth is that the self enlarges, assimilating the world to itself and accommodating itself to the world. Mental growth occurs across an abstract hierarchy and consists of two simultaneous progressions toward differentiation and integration.

In order for growth to occur, interaction is essential, thought and speech should be matched and the closer they are, the better the communication. Again, as with Vygotsky, concepts are arranged

in hierarchal order, but at the same time, selections must be made as well. Selections are "constructing in one's mind an object out of the invisible phenomenal world by singling out some environmental features and ignoring others" (p. 21). Perhaps this concept might be applied to a child's written expression in that as a child learns how to write a story or a report, he/she singles out one feature to concentrate on, ignoring others at that point in time, since concepts must be learned in hierarchal order (i.e., one at a time).

Moffett also maintained that concepts are formed by abstracting information for self and others. Therefore, through speaking, writing and reading, the child builds a hierarchy of concepts, learns to relate each concept to the other and gradually becomes aware of how he/she and others create information and ideas.

Little is yet known about the interaction between thought and language. However, the literature does emphasize that language is the main vehicle for thought and each enhances the development of the other. Since written expression originates from oral language (Vygotsky, 1962), it seems logical that the hierarchal building of concepts from egocentric to decentered and from concrete to abstract as the child matures in thought and in language, should be observable in the child's writing as well.

Theories of Language Development

If written expression is rooted in oral language, theories of oral language development should shed light on aspects of growth which serve as stepping stones for a child when moving from oral to

written expression. Therefore, major research regarding language acquisition will be briefly reviewed. King (1976) pointed out that in the past quarter of a century, thinking has undergone three major revisions with respect to understanding the course of language development in children (p. 195). The first view of language development in the late 1950s was a structural philosophy (Bloomfield, 1933; Fries, 1952; Pike, 1954). This philosophy centered around a linguistic basis, involving frequencies of words and distinct dictionary meanings. The most detailed analysis of the relation between word frequencies and their meanings were reported by Zipf(1960).

The transformational-generative theory of language development, which replaced the structural theory, were expounded by Brown (1975), Chomsky (1957), Goodman (1969), Harris (1957), Miller (1965) and Smith (1973). Basically, this theory held that grammar makes the difference. Syntax (word order) is the bridge between the surface structure of language and its deep structure. The problem, however, with this point of view, is that it is often impossible to say what a word's grammatical function is before the sentence in which it occurs is understood. Therefore, grammar may not always reveal meaning; meaning must precede grammatical analysis.

A more recent view of language has been advanced where the focus is on striving for meaning (semantic emphasis) (Chafe, 1970; Grimes, 1972; Halliday, 1975; Halliday and Hasan, 1976). Halliday (1975), a proponent of this view, maintained that the learning of language is interpreted as the learning of a system of meanings. The viewpoint is a functional one; that is, the child

"learns language as a system of meanings in functional contexts, these contexts becoming, in turn the principle organization of the adult semantic system" (p. 9). Halliday claimed that language development is learning how to mean. As the child learns his language, he learns new modes and conditions of being through using language. The child, by talking about his experiences, uses language to understand. This understanding evolves out of his environment. Halliday suggested a set of functions which would serve for the interpretation of the language of a very young child: The first use or function is, Instrumental, which serves to satisfy the child's material needs, enabling him/her to obtain the goods and services that are wanted (e.g. "I want an apple"). A second, called Regulatory, is used as a means of controlling the behavior of others; that is, the behaviour of the individual is to be changed (e.g. "Do as I tell you"). The language used by the child to interact with those around him/her, particularly the mother and others important to him/her, is termed Interactional. It includes meanings such as generalized greetings (e.g. "Hello", "Pleased to see you") and also response to calls (e.g. "Yes?"). Personal language is used to express the child's own uniqueness; that is, his own awareness of himself. It may take the form of diary or journal writing. Once the boundary between the child and his/her environment is recognized, he/she can turn towards the exploration of it. Halliday calls this the heuristic function of language. For example, at an early age, the child demands names for objects which is a way of categorizing objects in a physical world, but soon expands into a variety of more specific meanings.

In the Imaginative function, the child creates an environment of his own, a world initially of pure sound, which gradually turns into one of story and make-believe and let's pretend, and ultimately into the realm of poetry and imaginative writing. Finally, Representational language conveys a message or information (e.g., "I've got something to tell you"). These functions each serve a purpose as a child learns to communicate.

All are observable in a child's speech. Perhaps they are also visible when the child moves into written expression. For instance, do the Personal, Imaginative or Representational strands of oral language also appear in written work? Can the functions be categorized when studying a child's written expression? Are the functions in writing noticeably developmental? Moreover, if observable in a child's writing, are they based on his/her experience, since according to Halliday's language functions, they originate for meaningful purposes?

Environmental Influences

There is still limited research to support the idea that a child learns through experience. Winkeljohann (1980), however, stated that experience and purpose are the key factors in language learning. They are the guideposts for instruction aimed at language learning. If experience is the foundation for language learning, then a child's background of experiences must be the basis for his/her language development. These background of experiences originate in the home (Lindfors, 1980). Therefore, an examination of the literature

concerning mother-child interaction in the home should provide greater insight into possible ways and means of studying a young child.

Several environmental studies have recently focused on mother child interaction. Snow (1976) found that the way mothers talk to their babies is one reflection of their belief that the babies are capable of reciprocal communication. Changes in the mothers' speech reflect the growing ability of their children to function as conversational partners. Snow suggested that an important question for future research is the extent to which the nature of the interaction established between mothers and infants in the first year of life contributes to the speed and the nature of later language acquisition.

According to Clark (1976), language growth is fostered in a warm, accepting and non-pressured environment where parents are guided by their children's interests. This environment is conducive for language growth. Lindfors (1980) stated that the child develops patterns of interaction long before he uses symbols of linguistic expression. She emphasized the socializing aspect of communication between mother and child and its effect on language development. She wrote, ". . . mother and child engage in joint action sequences . . . These routines may make both a cognitive and a social contribution to the child's movement from communication to language" (1980, p. 157). Relationships between mother and child involve them in give and take, reciprocity, signaling, adapting, alternating and focusing. From here it is a small step to put words into the communication cycle.

Stallard (1977) noted that the home is full of objects and the potential for physical experience. As well, it contains the primary language model, the mother. However, Hall, Moretz and Staton (1976) reported that factors in the home background which are related to writing have not yet been studied. It would seem feasible that early mother/child interaction and early environmental influences have consequences for a study of a child's language development, both oral and written. Since experience is one of the key factors in language development, it seems logical that the quality of early interactional experiences in the home would affect the repertoire of knowledge that the child draws on, when moving into written expression.

Children are active in their own learning and experiencing (Nelson, 1973), and have the capacity and responsibility for their own learning to seek out needed information (Dyson and Geneshi, 1982). Therefore, their contribution to the interactional process at home merits attention as well as parental influence and home environment when examining language development and its impact on written expression.

As the child matures, he/she is influenced by individuals other than his/her parents. At school, especially, when learning to write becomes a reality, the teacher appears to be a significant other in the child's life.

Teacher influence exists "as a series of acts along a time line". It is most often expressed as verbal communication (Flanders, 1962). Studies on teacher influence confirm the importance

of teacher attitude in the classroom. Until recently the work of Rosenthal and Jacobson (1968) remained one of the few attempts to study the relationship between teacher expectancy and pupil performance. They gave a test of self-fulfilling prophecy in eighteen classrooms in a San Francisco elementary school. The test was designed to measure academic blooming. Rosenthal and Jacobson concluded that children for whom a positive expectancy was established gained significantly more in reasoning IQ. Polardy (1969) found that if first grade teachers believed that boys would achieve as well as girls in reading, the boys did perform better than boys with teachers who believed them to be less successful in reading than girls.

Interest in the pupil has been accentuated in recent years by such publications as Rosenthal and Jacobson's (1968) Pygmalion in the Classroom, P. Jackson's (1968) Life in Classrooms and John Holt's (1964) How Children Fail. As well, it is now recognized that individual differences in children provide differential opportunities and limitations for the adults who deal with them (Brophy and Evertson, 1976).

Therefore, teacher influence, attitude and emphasis appear to be a contributing factor to individual student preference of activities. For instance, if the teacher stressed the reading and enjoyment of books, or creative involvement with writing, perhaps this influence would have a positive effect on the students. For example, the major conclusion of Dyson and Genishi (1982) is that children's interactions had positive effects on their ability to write. Moreover, Graves (1982) found that the child's

focus depends on the teacher. In rooms where children were continually asked questions about their information by teachers and peers, they started to use information as a criterion for imbalances in their writing.

It would appear, therefore, that teacher influence can be a motivating force that aids the young child learning how to write.

LEARNING TO WRITE

Although the classroom teacher may have considerable influence as a child learns how to express him/herself in writing, research findings indicate that some children begin to write at home as early as three and one half years (Read, 1971). Before this age, however, studies have also shown that most children usually start with scribbling.

From Scribbling to Writing

According to Lowenfeld (1957), at around the age of two, a child will make marks without any differentiation. Lowenfeld labelled this state "disorderly scribbling". After about six months of practise, the child discovers the consequences of putting a pencil on a paper and begins "longitudinal or controlled" scribbling. Following this stage, the child begins "circular scribbling" which is often accompanied by the telling of a story (p. 90). Based on the thinking of Werner, Gardner, Murphy, Klineberg, Frank, Dallenback, MacLeod, Wertheimer, Klopfer, Mead, Spock, Essex and Lieber, Stone and Church (1957) discussed conceptual and psychological development in childhood. They stated that representational drawing is the next step in learning to write. People are drawn as stick characters, and as the child progresses in maturity, addition of ears, hair, arms, fingers and legs make the drawing more realistic. By age four, clothing and scenery are also added to the picture (Stone and Church, 1957).

Emig (1977) also noted that children's drawing represents an essential form of prewriting. It progresses through developmental modes of representation. According to Clay (1975), during the scribbling or picture drawing stage, the child begins to scribble early letters in imitation of his/her parents. He/she then proceeds from scribble to mock handwriting to mock letters, to real letters and inventions to acceptable English letters. Next, the letters are traced or copied in the form of words or groups of words in a left to right convention without space between the words. Although this general sequence can be traced, both Holdaway (1979) and Clay (1975) agree that there are marked variations and considerable differences.

Isaacs (1981), investigated what writing activities three preschool children were involved in and any emergent patterns which might surface. All three of the children, ranging in age from four years five months to four years ten months, showed interest in writing and an awareness that words and messages can be written down. The children also showed the ability to write within the bounds of certain conventional principles, the ability to write their names, and an awareness of sound/symbol relationships. Some children initiated writing activities on their own but all showed an understanding of the connection between reading and writing.

Some researchers have, in fact, advocated that a child learn to write first before learning to read (Chomsky, 1971; Clay, 1975; Read, 1971). Carol Chomsky (1971) advocated that learning to write first would aid the child in learning to read. She maintained that

children are active participants in teaching themselves to read, and, by reversing the usual order of read first, write later, this can be allowed to happen. If the child writes first, according to Chomsky, the written word grows out of his/her own consciousness and belongs to him/her. Clay (1975) supported this viewpoint.

Therefore, according to the research, learning to write begins long before the child is school age; when a child grasps a pencil and begins to scribble. "Writing", at this age, appears to be largely an act of discovery; however, research is still too limited to generalize. More research regarding the developmental stages of writing from infancy on is needed.

As the child matures and learns to express him/herself in written form, he/she must make the transition from non-restrictive inner speech to the refinements of syntactically and semantically correct written speech (Vygotsky, 1962, p. 152). This transition is a difficult one but the child gradually learns how to make the necessary changes.

Problems with Learning to Write

When written language is the end product, the movement is difficult in that "the change from maximally compact inner speech to maximally detailed written speech requires what might be called deliberate semantics - deliberate structuring of the web of meaning" (Vygotsky, 1962, p. 152). This difficulty is due largely to the abstract quality of written language. While the child must represent real things with images of words, he/she must also

represent the verbal symbols graphically (p. 99), which, according to Vygotsky, requires considerable concentration.

Moffett (1968) also agreed that learning to write is not easy. Most children, however, are able to match an auditory system with a visual one. Moffett contended that the major difficulty with language is matching symbols to the concepts formed by the individual. The problem lies in the abstract nature of language because, as the individual develops, concepts change as well (p. 21). According to Moffett (1968), two relationships are simultaneous for the writer when composing. The author must handle the relationship between self and subject besides the relationship between self and audience. Involved are the processes of abstracting from what is known for an audience.

The abstract nature of writing is, therefore, according to Vygotsky and Moffett, what poses a major challenge to young writers. A child must learn to represent his/her thoughts graphically in a form that will best convey intended meaning.

As a child learns how to express him/herself, he/she does so through varying modes of discourse (Britton, 1970). For instance, children use language for very practical purposes: from getting things done by others, to getting information, to giving information, to the solution of problems, to the expression of feelings. Those purposes, observable in oral language, may also be transferred to written expression as a child learns to write for various reasons.

BEGINNING WRITING

Children's purpose for writing may be viewed as categories (Britton, 1970). In the course of a four year follow-up study of the written language of eleven 18-year-old children, Britton and his associates (1975) concluded that the categories were not separate but represented positions on a continuum.

Ways of Describing Written Discourse

Britton (1970) identified three main types of writing; that is, transactional, expressive and poetic, in which expressive is seen as the fundamental language function out of which the others emerge as the needs of the writer or audience change. The expressive voice 'sounds' like talk and relies on shared representation of experience, usually built up out of shared interests, mutual experience and common goals and objectives. Transactional writing is language "to get things done". It can take the form of exposition, argumentation or description.

Writing that is poetic is meant to be admired as a whole. Although it brings to mind poetry, the poetic voice can take the form of stories, plays and songs.

Britton maintained that most children begin with the expressive voice and move gradually in two directions towards transactional writing one way and poetic the other. Temple (1982), in agreement with Britton, added the label "transitional", clarifying the idea that a child's writing may be contained in points between expressive and transactional and poetic (p. 134). The following

diagram (Figure 2.1) represents Britton's continuum (1975), as modified by Temple:

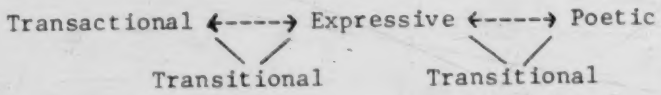


Figure 2.1

Britton's Continuum as Modified by Temple (1982)
(Adapted from Temple, 1982, p. 134)

This continuum explicated by Britton, supports what is currently known regarding the developmental processes of language and cognition and their integrally-bound relationship. If Britton's theory is correct, then a child's written expression should gradually show movement from the expressive towards the transactional and from the expressive towards the poetic voice.

Children's Writing

Children, at an early age, may be regarded as unskilled writers, since they are in the process of learning how to express themselves. Collins (1982) found that unskilled adult writers write as if they were talking. The reason, he concluded, was that unskilled writers are dependent upon speech because they are developmentally suspended between the comfortable strengths of everyday spoken dialogue and the unfamiliar, partially learned conventions of academic written monologue. Perhaps this also holds true of children's writing as they try to put their thoughts on paper in an acceptable form. King (1981) supported this viewpoint by stating that a giant step

children must take as they move to writing is to learn to produce discourse without the interaction and support of a conversational partner. In so doing, children must discover for themselves, how to formulate their oral ideas in a meaningful way on paper.

Involved in this process, is the audience that the young writer (although often unconsciously) is writing for. Bitzer, in Park (1982) defined audience as

> a presence outside the discourse with certain beliefs, attitudes and relationships to the speaker or writer and to the situation that require the discourse to have certain characteristics in response. (p. 256)

He maintained, however, that only in highly structured situations do writers focus on audience as a discrete entity.

Rosen and Rosen (1974), in studying children's writing, found that once the writer becomes aware that he/she must take active steps to accommodate a reader, the writing will change in important respects (p. 137). Primarily, the child moves from written language that is very much like talking, to a more academic form. Children do not write out of a powerful sense of a particular audience with particular need, according to Rosen and Rosen.

Graves made similar findings. He reported that students at a very young age can be very sophisticated in their writing. Preliminary results showed a relationship between play and writing and between drawing and writing. Early writing was considered extended labelling, the major label being the child's name. At about first grade, children write by labelling their drawings. Their writing is egocentric and oblivious to audience.

By second or third grade, children create ideas in their minds and no longer need to draw before they write. They tend to choose topics based on audience, anticipating audience response and are concerned with correctness and conventions. Graves (1978) cites the following, major points to be relevant when hypothesizing about general rules that govern elementary children's first ventures into writing.

1. Children must have a self-felt purpose for writing and be willing to find words which express what they want to say.
2. Children must develop a sense of audience, that is, the growth of the ability to make adjustments and choices in writing which take account of the audience for whom the writing is intended. A highly developed sense of audience must be one of the marks of the competent mature writer for it is concerned with nothing less than the implementation of his concern to maintain or establish an appropriate relationship with his reader in order to achieve his full intent.
3. Children need an understanding of the major factors which contribute to effective writing; vocabulary, that is, exact words, synonyms, words that appear to the senses, descriptive words, expressions, word combinations and comparisons.
4. Ideas should be fully developed and flow smoothly in a logical arrangement. When a child begins to write, these factors might be of importance as his/her written expression matures over time. For instance, does vocabulary, involving use of descriptive words and words that appeal to the senses, noticeably contribute

to effective writing? Does a sense of audience develop in a child's written expression over time?

Insights gained from Graves should be useful when assessing children's writing, in general. However, little research has been reported regarding specific types of writing done by children. Two recent studies concerned with children's concept of story have helped to direct attention to this important area.

By studying the oral storytelling abilities of children, Applebee (1978) gathered significant data related to a child's concept of story. He based his study on the idea that we function psychologically by building systematic representations of experience. Applebee found that children represent their spectator-role experiences to themselves and others in the simplest possible form; a nearly one-to-one correspondence between the representation and the original experience with little evidence of reorganization (p. 105). Discussion reflects egocentrism at the earliest stage. As the child grows older, he is able to categorize and extend his stories through transactional techniques instead of re-experiencing the story in a poetic technique only.

Applebee studied story conventions common to children and found that young children begin their oral stories with a title or formal opening phrase such as "Once upon a time". They also use a formal closing such as "The end" or "happily ever after". There is usually consistent past tense and an acceptance of make-believe characters and events. As the child matures, a gradual understanding of conventions related to story content takes place. Sense of story

includes expectations about behavior of various characters and the child usually comes to recognize that a human author has made the story up. At the early (preoperational) stage, there is little sense of structure of plot which is treated as separate incidents. Later, the child is able to actively chain events together.

Although these findings were related to a child's oral concept of story, perhaps they might be significant to a study of a child learning to write a story. For instance, at the early stage of story concept, a child focuses on realistic, original experience. Is such "everyday" kind of experience also evident in early written stories? Do such phrases as "Once upon a time" and "Happily ever after" occur in early written stories as well as oral stories? Can lack of structure of plot, observable in early oral stories, be discerned in early written stories as well?

Gardner (1982) also found that children four to five years carry out their play through narrative oral language. As they learn about story they realize that only certain solutions are acceptable. At first, children impose any solution through actions and words but by school age, they show the ability to solve conflicts in an appropriate way. By the age of five the child "has acquired a 'first draft' knowledge of literary forms. Furthermore he can now conjure up lengthy and complex narratives involving a number of characters who carry out different sequences of behavior, sometimes consistent, sometimes inconsistent but always filled with spirit and life" (p. 61). As the child learns to transfer his ideas in written form, perhaps the ability to develop characters in a story is also transferred.

At five, the storytelling talents of children grow at different rates and in different ways. Some children tell few stories but are bound by rules. By eight or nine, many children still like to tell stories but adhere to the schemas of the culture.

Several studies have been undertaken which emphasize that stories have an underlying structure which can be described in terms of a schema (Mandler and Johnson, 1977; Rumelhart, 1977; Stein, and Glenn, 1977; Thorndyke, 1977). According to McConaughy (1980), a schema represents people's conceptions of how a typical story is organized from beginning to end. People use this schema to understand stories as they read or listen to them and later to recall information from the story. McConaughy reported that a story can be organized according to a story grammar. The "setting" introduces character, time and place. In the "initiating event", the main character formulates the goal and starts a sequence of events. The major desire of the main character is the "goal" while the number of attempts to obtain the goal is dependent on the actions of the characters which bring about a "series of outcomes". Relevant to these outcomes are "internal responses" which are the thoughts and feelings of a character leading to his actions. Finally, there are "reactions" produced by outcomes of actions. "Attempts" and "outcomes" may also be referred to as "conflicts" and "resolutions" (Lukens, 1976).

These schemas, refer to children's literature that an adult writes. McConaughy did find, however, that a child's notion

of story is less complex and in retelling a story the beginning and ending components of a story were included with some details. These findings may be useful in assessing growth in children's story writing ability since they provide clues as to how a child interprets story grammar.

Research related to analysis of children's writing according to a particular type of writing is still limited. Wilkinson (1980) studied children's writing in an effort to create a model that might reveal the characteristics of three kinds of writing - narrative, informational and argumentative. He developed an extensive model involving cognitive, affective, moral and stylistic modes of writing. Narrative was divided into two parts - "core and elaboration". "Core" referred to a relation of events. In young children's writing events were written in simple affirmative sentences. These were usually strict chronological sequences but crucial information was sometimes omitted because of lack of reader awareness. Details increased as the writing matured. To begin with, details were unselective, but gradually they became more selective.

"Elaboration of narrative" contained comments on events in the form of explanation, cohesion, and growing awareness of the reader. Cohesion is the unity of meaning that distinguishes the text from random sentences, that is, those integrative elements that make it hang together. Halliday and Hasan (1976) found that cohesion occurs

through the semantic relations that are established when one element of discourse is interpretable only through some other element in the text. There are three asepcts of cohesion. First, there are words used for types of reference, that is, the personal (she, he, it), demonstrative (this, these, those) and comparative (different, similar, equal). Second, grammatical devices may be used for cohesion. Conjunctions (linking words) may provide cohesion, or ellipsis (an omission of elements of a sentence which requires a reader to recall segments of the previous text) may also be used. Finally, choice of words (vocabulary) also strengthens cohesion of text. Cohesion, therefore appears to be a significant element in the development of unity of meaning in a child's written expression.

While Wilkinson (1980) studied children's writing for the purpose of determining the major characteristics of three types of children's writing, Laing (1981) confined her study to an examination of children's story writing. Through careful examination of each story, she attempted to determine the main characteristics of stories written by seventy-seven children in grade three and 112 children in grade six. Inferences were then made as to what the children knew about story.

From the patterns of similarity revealed in the children's writing, categories were established to make possible a detailed analysis of story structure. These categories were divided into two main types of structures; namely, elements of story and language used to relate the story.

Laing's major finding was that the children in grade three revealed a maturing sense of story which appeared, for the most part, to match the grade six writers. Only with respect to language structure (i.e. sentence complexity and length of story) did the grade six story writers demonstrate increased maturity over the grade three story writers.

Laing (1981) also found several interesting features of the children's stories. One notable aspect was with respect to character development. It appeared that both grade three and six children were more concerned with recording events and actions than with drawing out the qualities of the characters involved in the action. However, the more mature writers tended to develop the main characters, by description of physical appearance, revelation of actions, ideas or feelings as stated or implied by the writer or other characters and by the speech of the main character. Other reported aspects of interest were: Topics were related to personal experience. Time and place were established immediately in more than half the stories. Grade three writers used such phrases as "Once upon a time" while grade six writers used more specific beginning sentences. "The End" was often stated in grade three but none of the grade six writers used such a signal.

The most mature writers at both grade levels tended to write longer stories (from three to five foolscap pages). Expansion of simple ideas was achieved mainly by modification of an idea by words, phrases and subordinate clauses. The grade six writers generated more than twice as many communication units (N + V plus

dependent extensions) as did the grade three writers. There was evidence of maturing style by way of variety in sentence order.

Direct appeal to the audience was limited at the grade three level since the majority of students expressed ideas from an intimate personal viewpoint. Conversation had limited use as a means of maintaining the interest of the reader.

From this study of children's story writing, Laing (1981) found that children appeared to "call up all their resources, their life experience and their knowing, in response to the given task, writing a story" (p. 65). It would appear, then, that studying a child's written product is a useful way of making inferences about the story-writing process and its development. However, in order to study in depth the development of a child's writing, it is necessary to find ways of studying it over time, that is, across several years. Studying the writing of one child over several years would serve as a first step in gaining much needed insight into possible growth patterns in a child's writing and in paving the way for further research in this area.

If a child begins with expressive writing as Britton contends and moves outward to the transitional and poetic, it seems highly probable that story writing, which has many expressive features, may be an ideal mode for a developing young writer.

WAYS OF STUDYING WRITING DEVELOPMENT

Collecting the writing of one child over time for the study of writing development, is desirable. However, there are three major prohibiting factors. First, the length of time to gather data restricts such efforts. Secondly, cost is a factor and thirdly, difficulties arise in obtaining data over a long period. Nevertheless, efforts have been made to study writing over time.

Studies of Language Development Over Time

Loban (1963) pioneered efforts to develop new methods for analyzing children's language by studying children's language, including writing, over a thirteen year period. Kindergarten pupils were selected as a representative cross section of children entering the public school system of Oakland, California. These children were studied as they progressed through thirteen years of school. In the following years, 338 subjects were recorded on tape, and data were gathered on reading, writing, listening and other facets of language behavior in order to study stages, velocity and relative growth of children's language. Major findings were that those high in general language ability were also high in reading ability. Those low in general language ability were also low in reading ability. Writing ability was related to socioeconomic position. All children showed an increasing use of subordination as chronological age increased.

If, as Loban found, children high in language ability were also high in reading ability, then perhaps children who write well also read well. Since Loban found that writing ability was related to socioeconomic position, one would surmise that an able writer would come from a family living in "above average" socioeconomic circumstance. Loban's study involved the same students (more than one hundred) over thirteen years. While this is an excellent method of studying language development, length of time, number of students and cost tend to inhibit replication.

One alternative type of three-year study was made by Clark (1976). She conducted a three-year study of eighteen young fluent readers. She was the first to study the fluent reader as an individual, gathering information from interviews with children, parents and teachers, observation, and school records from which reading scores were obtained. In spite of Clark's earnest attempts to study various facets of language through a case study approach, she admitted that the major limitation of her study the lack of adequately determined interrelatedness of the child's oral and written language.

Another alternative to the study of developmental writing was chosen by Golub (1971). He analyzed children's writing across the grades. He found growth patterns in linguistic and rhetorical thought problems encountered by children at different grade levels. However the writing was by different children across the grades. Studying children's writing across the grades has merit, but the

need to study the individual writer has led to a different approach, the case study approach.

Case Study Approach

During the 70's several attempts have been made to study aspects of writing through the case study approach (Emig, 1977; Nolan, 1978; Sawkins, 1971; Stallard, 1972). Indeed, Graves (1981) noted that the positive aspect of a case study for examining writing is that the emphasis is on the child; the child remains in the context. Through videotape, observation, notes, photocopies and copies, Graves (1975) studied the process of grade two children while writing. Nolan (1978), by examining process and product, used videotape, observation and retrospective comment to explore the processes of grade six able writers. Indeed, as a result of this approach, extensive case study of children now puts us ahead of where we were with the first case studies of children in 1973 (Graves, 1981). They have now afforded various ways to analyze and study the process of writing, (e.g. interview, videotape, retrospective comment, questionnaires, inventories, audiotape).

According to Almy (1959), observation, casual conversation, cumulative records, teacher records and self-expression are ideal ways in which to learn about a child. While these techniques for learning about children's writing are relatively new, they appear to be a vital source of obtaining valuable information. The case study approach is essential if the question raised by Graves (1981), "What does the expansion in one life give us?" is to be answered.

SUMMARY

Theories recorded in the literature claim that cognition and language are vitally linked. Although language is the main vehicle for thought, each enhances the development of the other. Reported research supports several theories of language development. The most viable appears to be that language is best learned when it is used for meaningful purpose (Halliday, 1975). Purpose and experience are considered key factors in language learning. Experience begins in the home, through interaction with the primary language model, the mother. As the child matures, significant others, such as teachers appear to contribute important influence.

Although teachers appear to influence a child's written expression, learning to write frequently begins in the home, before the age of three. Theory supported by limited research, indicates that a child progresses in stages from a scribbling to representational drawing to mock printing and finally to real printing. However, when a child matures and learns how to express him/herself in written form, difficulties seem to occur as the transition from loose inner speech to correct written form is made. The abstract quality of language is a key factor.

A child writes for a purpose (Britton, 1970). His/her writing can be placed on a continuum representing transactional, expressive and poetic thought. Expressive is seen as the fundamental language function out of which the others emerge as the needs of the writer or audience change. Children's writing can take several forms but,

until recently, research has focused mainly on children's writing in general. More recently, however, significant studies related to a child's concept of story have caused others to examine more closely the ability of children to write a story. However, findings related to growth in other written forms, report writing, for example, was not specific.

Problems occur with studying the development of writing over time because of inhibiting factors such as time and cost involved in gathering data. Although there has been limited longitudianl study of writing development, a study of writing across grades and the case study approach have been substituted as more realistic and viable methods of obtaining data.

On the basis of the information gathered from the review of the related literature, this study has been planned. The purpose of the study is to examine the available writing of one child over a five-year period, seeking patterns of development and growth, using a case study approach. Possible similarities between events recorded in the child's written expression and reported past experience will also be sought.

CHAPTER III

METHODOLOGY OF THE STUDY

The purpose of this chapter is to present the methodology of the study. The chapter includes information concerning selection of the sample, methods used for data gathering, the instruments employed and treatment of the collected data.

DESCRIPTION OF THE SAMPLE

Selection

The subject of the study consisted of one grade four child registered in a regular classroom in the Edmonton Public School System during the 1980-81 school year. The school was chosen because the previous grade one and two teacher was interested in language arts and encouraged children in her class to discuss and write. The subject of the study, a girl, was selected by the grade four language arts teacher. Since no single objective-type test of writing ability was available and because the teacher worked with the children on a day to day basis, it was considered appropriate for the teacher to recommend several young writers who were considered able. This was done on the basis of her judgement of an able writer in comparison to other children in her class.

Letters were then sent by the researcher to the parents of the prospective candidates (see Appendix A for a copy of the letter) which outlined the nature of the study. Several major aspects were specified: observation of the subject, interviews, collecting oral and written

samples saved over several years, study of school records, questionnaires and inventories. Three positive letters were returned and one child, whose mother had saved oral audiotapes from the time her child was one year old until three years old, was finally selected for this study. A telephone call to the mother of the child was made by the researcher to negotiate an appointment for an informal home visit.

Additional Information Regarding the Sample

As shown in Table 1, the child was ten years three months at the time she was selected for the study. On the basis of scores obtained from the Canadian Cognitive Abilities Test (1980), the child placed in the bright normal range. In a reading test administered by the Edmonton Public School Board in grade three, the child's score in Decoding Skills was 74% and her Comprehension score was 91%.

TABLE 1

CHRONOLOGICAL AGE, IQ AND READING SCORES OF SUBJECT

Child's Name	IQ Full Scale	Chronological Age	Grade Achievement Level - Grade Three
Jane	CCAT /02/30* FS 114	Birth - 9/3/71 10 years 3 months	4.9 DS - 74% + C - 91% +

* CCAT - Canadian Cognitive Abilities Test

+ Edmonton Public School Board Reading Test

DS - Decoding Skills

C - Comprehension

The child in this study is the elder sibling of two girls. Her father is a commercial real estate broker and her mother is a teacher.

METHOD OF DATA COLLECTION

For the purpose of this study, relevant information was gathered from the following sources, namely: (1) the school, through examination of school records, (2) interviews and contact with the child's classroom teacher, (present and previous, if possible), (3) the home, through parental interview as well as questionnaires, (4) and lastly, the young writer through personal interview, inventories, questionnaires and both oral and written language samples.

INSTRUMENTS FOR DATA COLLECTION

To create a profile of the subject, the following techniques were used to gather data: (1) interviews, (2) collection of oral and written samples saved from kindergarten to grade four, and (3) personal data regarding the young writer.

Interviews

An informal parental interview was held in the child's home. The mother's responses were not audiotaped, because one mother requested that no tape be made. However, handwritten notes were taken. Later the interview was rewritten by the researcher in a question and answer format, and signed by the mother for verification. Then, to increase reliability of the interview, the same questions were asked of the

child. Responses were typed in a question and answer format (see Appendix B for a copy of the interviews). Interviews were also held with the teachers (past and present).

Collection of Oral and Written Samples

Samples of the oral and written language of the child saved by the mother from preschool to grade three were submitted to the researcher. Grade four writing was obtained from the teacher who kept a file of each child's writing in the classroom.

Personal Data

Personal data included a parent questionnaire which covered such information as family hobbies, extracurricular activities and play habits, among others. Other information was obtained from inventories given to the child. The general interest inventory included personal and family life (e.g. free-time activities, extent of travel, personal preferences, etc.) (see Appendix C for a copy of inventory). The reading interest inventory focused on reading interests (e.g. author's preferred or favorite story characters, number of books owned, etc.) (see Appendix C for a copy of inventory).

TREATMENT OF DATA

Interviews and oral language audiotapes were transcribed. Information from personal data (school records, inventories, etc.) was compiled and charted to provide a working profile of the child in relation to background of experiences. The collection of writing samples from preschool to grade four was closely examined.

Although no predetermined criteria for the analysis of the writing were established, information gathered from literature related to children's writing provided valuable insight that could be applied to the writing of the child in this study. After describing the writing, patterns of growth and change were summarized to highlight the main features of the child's writing at each grade level.

SUMMARY OF CHAPTER III AND OVERVIEW OF CHAPTER IV

This chapter was designed to outline the methodology of the study. Chapter III began with a discussion of the selection of the subject. This was followed by describing the method of data collection and the instruments employed to gather data. Finally, how the data was treated was overviewed.

In the next chapter, Chapter IV, the child's writing at each level, from preschool to grade four will be described. At the conclusion of the discussion for each grade level, patterns of development, growth and change over the preceding grade level will be set forth.

CHAPTER IV

FINDINGS OF THE STUDY

The purpose of this chapter is to present the major findings of the study which set out to look for patterns of growth and development over five years in the writing of one child (given the fictitious name, Jane). In order to attain this goal, it was deemed necessary to select an "able writer", obtain as much information about early life experiences as was available, and determine possible relationships between past experiences and the child's growth in and through writing. Factors which may have contributed to helping the young writer become increasingly able also merited attention.

Examples of early life experiences of one child, will be discussed in the first section. Information such as background, family relationships and language development will be utilized. Secondly, since the study is concerned mainly with the nature of the writing as well as language structure and style at different stages of the child's development, samples of her writing from kindergarten through grade four are included and described. These samples include diary entries, stories, reports and early attempts to create verse. Following the discussion of the writing for each grade level, major aspects of growth and/or change are summarized. As well, information about the child's early experiences at home and school may be useful in determining early interests and "coping behaviors" in the written expression of the child.

EARLY LIFE EXPERIENCES

Home Background

Family. When this study commenced, Jane was ten years three months of age and in grade four. She is the elder of two children, both girls. Her father is in business and her mother is a teacher. Although Jane's mother spent three months of Jane's first year of life in full-time employment, she has mainly been occupied with part-time teaching. She returned to full-time teaching when Jane was four years of age (1975/76) and when Jane was in grade three (1979/80).

While visiting Jane's home, an attitude of respect and kindness between mother and daughter was discerned by the researcher. Jane's grade four teacher verified this observation by commenting that while Jane's parents are strict, they are very supportive and encourage Jane in her activities.

She also commented, "I think the relationship she has with her parents could be one of the factors in writing because it seems like they have excellent rapport." Further revelation of Jane's home life lends support to the belief that a warm and loving environment appears to be one important factor that has contributed to Jane's growth as a writer.

Home Life. Jane, an active, athletic child, plays baseball, golf, skates and swims. Her skill in sports has been facilitated by one year of golf lessons and two years of baseball lessons and games with a community league. Indeed, Jane is a busy ten year old who has other after school lessons as well. For four years she has been studying ballet and for three years she has also been occupied with piano lessons.

Not only did Jane report that she enjoys them, but she also finds pleasure in other pastimes such as reading, drawing and attending Brownies and church choir as well.

Parts of Saturdays are often spent with a best friend while most Sunday mornings are spent with the family at their United church. Jane also attends Sunday School regularly.

In the summer, Jane bikes, takes the dog for walks, goes swimming, plays golf, and baseball, and enjoys camping with her family. In winter, Jane's family enjoys skiing, tobogganning and playing board games together.

One personal interest of Jane's is drama. It seems highly probable that her enthusiasm for drama may be related to the fact that her mother is accomplished in theatre. Her grade four teacher reported:

> She is also into drama quite a bit. Apparently her mother was on the stage. One of our teachers had seen _____ [Jane's mother] on the stage and then later on, Jane. She's almost identical the way she carried herself and the way she was dancing.

Jane, as well as having seen her mother perform with a drama troupe, stated that she would like to be the main character in a play. She has staged several puppet plays for her family and for her peers at school.

Another family experience that Jane has enjoyed on several occasions is traveling to British Columbia to visit her maternal grandparents. Besides, at least twice, Jane and her little sister have travelled to British Columbia by themselves for a holiday with their grandparents. Other visits include trips to see Jane's paternal grandmother in Saskatoon along with family trips to Vancouver, Kelowna, Jasper and Banff. It seems highly probably that Jane's family

activities provide valuable experiences that may, at some time, be reflected in her writing.

Early Language Development

Interaction with Mother. Jane's mother reported that she began reading fairytales, stories and singing songs to Jane at six months of age. Jane remembers listening to original stories, poetry and animal stories before she began school. According to her mother, Jane's active interest in listening to stories began at age one. Her mother observed that by age five Jane could predict portions of stories that were being read to her. Therefore, shortly after she was born, Jane was introduced to literature and provided with continuous opportunities for enjoyment of it. Jane's mother reported that she purposefully spent time talking with Jane and sharing experiences of those early years. When she was only fifteen months old, Jane could sing and seemingly enjoy "Happy Birthday", "Twinkle Twinkle Little Star" and the "ABC" song. Audio-tapes saved by the mother reveal that she already could follow along.

By age three, Jane's repertoire had expanded to include such tunes as "Hey Diddle Diddle", "Puff the Magic Dragon", "Jesus Christ Superstar" and "Row Row Row Your Boat". Indeed, Jane's present enjoyment of choir might well be related to her pre-school at home singing experiences as suggested by a grade one diary entry (e.g., "I love music").

Sometimes Jane's activities seem to have taken the form of informal instruction. The following excerpts of recorded conversation between Jane, age three, and her mother provide two examples of spontaneous learning in which the mother assumes the role of instructor:

Example 1

Mother (watching Jane draw)

Mother: If you join that together, you'll have a body.

Jane: How?

Mother: Join that together and there's a body, see? And then you can put arms out of the body.

Jane: . . . This the way?

Example 2

Mother: Who's my daddy?

Jane: Grandpa.

In the first example, the mother demonstrates and the child asks for further information. In the second example, the mother questions and the child responds.

A third excerpt suggests an attempt by Jane's mother to develop a sense of a particular value through spontaneous interaction:

Mother: It's not nice to pinch, is it?

Jane: No.

Mother: Did you pinch him back?

Jane: No, I scratched him.

Mother: Oh, Jane!

From the transcribed excerpt that follows it seems highly probable that Jane, as early as two years of age, knew what was about to happen:

Mother: Where are we moving?

Jane: Emonton [Edmonton].

Mother: Jane go on an airplane.

Jane: Boom in the airplane.

That Jane was attempting to reason, to justify her actions at the age of three, is apparent in the following excerpt of a conversation between mother and child:

Jane: I pray the Lord myself to sleep Mommy and Daddy. Grandpa and Gramma and everybody in the whole world. God bless and Amen.

Mother: What about Nomi and Gilly and Bobby? Aren't you going to bless them?

Jane: No!

Mother: Why not?

Jane: They were mean to me.

These language samples offer support to Schmidt's (1973) theory that "having and building up a cognitive world" also implies "being and forming a personality" (p. 114). Jane, by her questions and responses, demonstrates that she is assimilating new knowledge. For example, concepts such as the correct way to draw human figures are being discussed through interaction with the mother. (e.g. "M: Join that together and there's a body, see? And then you can put arms out of the body. J: . . . This the way?").

In conclusion, it seems probable that Jane's mother was an important instructor and model within a warm, accepting home environment where talk was encouraged. It is also highly probable that these home experiences helped to pave the way for continuous growth in language use during Jane's early years in school.

Interaction with Relatives. Jane has enjoyed a close relationship with her grandparents. Telephone calls (sometimes initiated by Jane

when she could speak and dial a telephone) and exchange of cards were common.

Jane's paternal grandmother seems to have spent time teaching Jane domestic things, especially baking. It appears highly possible that past experiences with this grandmother may be reflected in a fictitious story about an old woman, written by Jane during an interview with the researcher and from which the following sentences were drawn:

> She always kept her house very clean. She'd bake, sew and clean. Everyone liked coming to visit her because she would make delicious food and she would make sewed things for them.

A comment made by Jane to the researcher when reading her story orally was:

> as grandmas do - they make scarves and things . . . and when I said that she cleaned up her garden, usually old ladies like to get everything cleaned and then just relax. She wanted to get it over with because it was all messy and when people came over, they would think she was messy.

Drawing upon her own experience, Jane's perception of a grandmother appears to closely resemble her own beloved grandmother. Baking, sewing, cleaning and gardening are activities that she associates with elderly grandmother-type women.

According to Jane's mother, it was the maternal grandmother who read and talked to Jane. She also seems to have played the role of teacher as revealed by the following excerpts from a tape recorded math lesson when Jane was only three:

Grandmother (using geometric shapes)

How are these alike? How are they different? . . .

What's this?

Jane: Triangle.

Grandmother: No. Rec . . .

Jane: Rectangle. There's a square . . . and a circle.

Although both maternal grandparents seem to have stimulated Jane's interest in books, her grandfather actually wrote a book for her. Jane's mother reported that since the grandfather has written many songs, speeches and poems, he enjoyed the challenge of writing for his granddaughter. Her grandmother assisted by illustrating the book.

Jane's mother commented that Jane is also close to several cousins similar in age, as well as one adult cousin with whom Jane has a particularly close relationship and who is, at least in part, responsible for the ease with which she relates to adults.

Interests in Reading. Jane, who began listening to stories, poems and songs as early as six months of age, continues to enjoy having her mother, father, grandmother and even her younger sister read to her. She learned to read at six years of age but did not become an avid reader until she was ten. Her mother observed that recent, extensive interest in reading was probably due to the influence of Jane's best friend, a very avid reader. This was confirmed by the grade four teacher who commented, "I think a lot of what ____ [her best friend] reads is probably referred to Jane and Jane would pick them up afterwards." Jane reported that she prefers to read in a quiet spot at home and enjoys books that deal with helping people in need. She indicated that, because she would like to be a "UNICEF person," she reads to better equip herself for this purpose. Referring to her own reading, Jane had this to say:

> I get a lot out of them [humanitarian books] because I think of people who are poor . . . Florence Nightingale she's a lot like me . . . I want to go with "UNICEF" . . . so I read about people that are hurt.

Jane, owner of more than one hundred books, stated preference for library books over basal readers. Although Jane enjoys fiction, mystery and humour, autobiography and animal stories are read as well. Two favorite books are Black Stallion and Little House on the Prairie while two favorite authors, at the time of the interview, were Judy Blume and Johanna Spyri.

For Jane, reading continues to be a motivating source for writing. She put it this way: "Books made me want to write but I didn't really know how. I was really interested in trying to write."

As Jane's early writing is examined, examples of ideas that seem to have come from her reading will be sought in her written expression.

Early School Experiences

Jane as an Individual. Although the information regarding kindergarten is limited, transfer forms indicate that Jane was a quiet girl. Her teacher wrote:

> Jane is very shy - often I feel that she wants to talk but her talk is getting more confident . . . well accepted from the children.

In a telephone conversation with the grade one/two teacher, she also recalled that Jane was "shy and lacked self-confidence," but wanted to do well. However, in a warm accepting school environment in which student ideas were respected, Jane seems to have progressed well. According to the grade three/four teacher, Jane was quiet but

only until she felt comfortable with an unfamiliar instructor. The teacher reported that since Jane had been with the same children for the past two years, relationships had been established and she was at ease among her peers.

By grade four, Jane, who was then freely participating, drew this comment from her teacher:

> She is one of the leaders in small group situations . . . If she were in a class that had more girls she would probably speak more than she does.

While active participation developed over the beginning grades, being observant was a characteristic which both of Jane's former teachers associated with Jane. In a videotape, made in grade one, Jane and her friend staged a stick puppet play for their classmates (Trim and Laing, 1978). Dialogue in the play (e.g. how the witch poisoned the apple) discloses particular attention to detail. The grade three/four teacher mentioned that Jane described detail (unnoticed by others) carefully in her reports while rearranging information independently in a manner that was mature for her age and grade level.

Jane's ability to observe closely and express empathy for others was evident in her grade two writing. As previously noted, she wanted to be a "UNICEF person". In the following captioned picture (Figure 4.1), xeroxed from her Social Studies diary, a further example of her awareness of the pain of others is displayed.

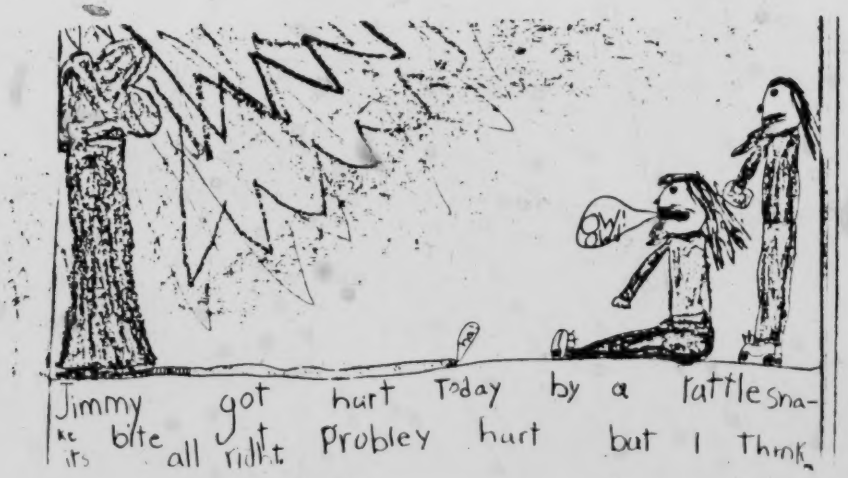


Figure 4.1

Excerpt from Jane's Grade Two Social Studies Diary

During an interview with the researcher concerning an article on the Muttart Conservatory that she had chosen to write, Jane remarked:

> Well whenever I go there I always get the feeling because plants are so pretty and smile at you almost . . . even people who don't like plants probably like them after they see that place.

Jane seemed to be trying to convey something of the beauty and feeling of oneness with nature that she had experienced while observing the plants.

At another time, when she was asked to reflect upon a poem that she had written, Jane said, "I decided to write down 'Rain' because it was raining and I could get the feeling."

Another characteristic, noted by the grade one/two teacher, was Jane's sense of humor. The grade three/four teacher verified this observation by recalling that Jane appreciated funny sequences in

stories that were read to her at school, inserted funny excerpts in original plays and laughed at jokes told by peers. Additional evidence of these unique personality traits may be revealed as Jane's early writing is examined.

Jane as a School Achiever. Jane is considered an above average student who has achieved well in school since kindergarten. Her first teacher wrote on her report card, "Work Habits - Excellent . . a delightful student capable of top notch work."

At the end of grade one, Jane's reading scores in decoding and comprehension were at the ninetieth percentile. School records indicate that she was considered an excellent student in grade two, as well.

The grade three teacher described Jane as a "beautiful child . . . an excellent student." She remarked: "At whatever Jane tries, she performs at an excellent level. She really gets into anything she tries and she does her best in it and finishes quickly." Grade three reading scores were at the seventieth percentile in decoding and at the ninetieth percentile in reading comprehension. Although her grades were very good across all subjects, math grades were lower than the language arts. The grade four teacher reported that Jane needed "to work at math but still managed B's or A's". On the whole, however, Jane was considered an excellent student.

Jane as a Language User. When Jane was in a French immersion kindergarten, her teacher reported that participation in oral activities was "high". A telephone conversation with the mother revealed that heavy emphasis was placed on oral communication and numerous field trips provided valuable experiences. The grade one teacher explained

that the children became increasingly and personally aware of language through writing stories. Strategies used by the teacher to help the children will be discussed later in examining Jane's early writing.

The grade one teacher also reported that sharing was an important everyday experience in which the children's original ideas were valued. Discussion became a valuable tool for brainstorming ideas which were later written or dramatized.

Jane's teacher in grades three and four reported that she also used group discussion that allowed the children to share ideas before they began to write. From the available data, several examples of Jane's early use of oral language and general life experiences have been traced. Later in the study, an attempt will be made to show that these early life experiences seem to have influenced the thoughts expressed in several pieces of Jane's writing.

Perhaps the early supportive interaction between Jane and her parents helped her to express feelings for others. Examples of similarities between early life experiences and events or actions expressed in the beginning written expression of one child, Jane, will be examined.

BEGINNING WRITING - PRE-SCHOOL, KINDERGARTEN AND GRADE ONE

From the time Jane was four years of age, her parents saved samples of her "writing" and drawing. These examples have been copied or xeroxed and reduced for inclusion in this chapter as support for the discussion of Jane's first attempts to express herself in writing.

Pre-School, "At-Home" Writing

Given paper and pencil during her second year, Jane, according to her mother, drew a recognizable elephant which, unfortunately has been mislaid. During that same year, Jane's mother also taught her to write letters of the alphabet.

At age four, Jane drew a house-shaped picture (Figure 4.2), probably representing her home. Her mother appears to have acted as scribe, labelling the picture. It is not known whether or not Jane told a story about her family or whether naming the characters was the story. Her dog (Shadow) and cat (Cleo) have specific names. Compared to the samples of Lowenfeld (1957, pp. 88-92) of a four year old's scribbling, Jane's drawing is more advanced. For instance, in Lowenfeld, the figure of the mother drawn by a four year old is a scribble. Jane, on the other hand, has drawn some full-bodied figures; "Daddy" even has fingers, all have faces and the family members all wear clothing.

Figure 4.2

Example of "Story" Picture, Age Four

While drawing was Jane's chief occupation in the pre-school years, she did begin to sign her name to greeting cards that she sent to her grandparents.

At age five Jane attended a kindergarten that offered a French immersion program. She tended to attach French labels (e.g. "avion") to her highly recognizable drawing of an airplane (Figure 4.3). By February she could also identify colors in French (e.g. noir/black). Although Jane received no further instructions in French until grade four, her mother reported that the previous kindergarten experience seemed to have aided her later pronunciation and comprehension of the second language.

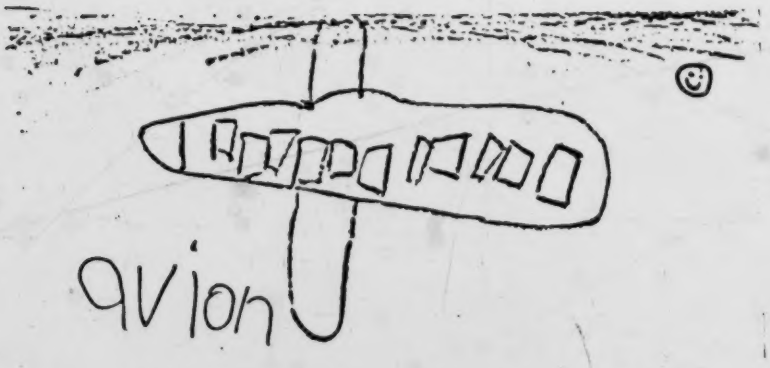


Figure 4.3

Example of Jane's Drawing
and Printing in Kindergarten

Grade One Writing

Several stories written by Jane in grade one, along with diary entries, were saved by the mother. Permission was obtained to include the following examples.

A study of Jane's beginning writing, school records and interviews with the mother indicate that Jane had an excellent "start" in grade one. Additional evidence came from her grade three/four teacher who, in reflecting on Jane's previous school experiences, commented:

> They did a great deal of writing. It was accepted. They were really encouraged to write and they wrote a lot of stories. Being allowed to write books in book form, and share them was helpful.

Diary Writing. During an interview with Jane's grade one teacher, it was learned that diary writing became part of the children's daily work plan early in the year. However, Jane's mother, like many grade one parents, decided that only selected samples could be preserved, due to the quantity of materials brought home. Therefore, the only sample of a grade one diary entry in Figure 4.4 represents one popular way Jane recorded personal experience.

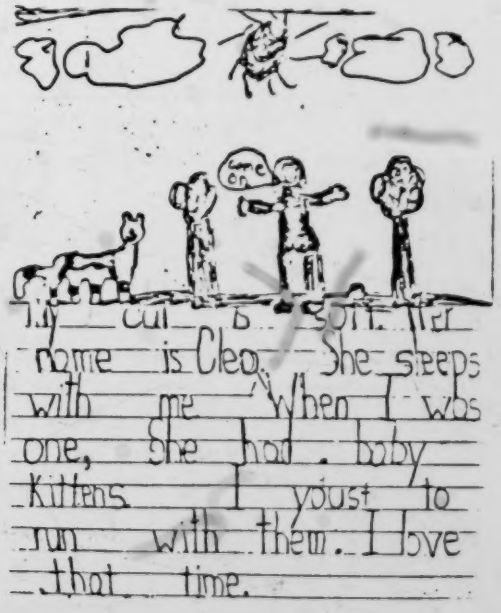


Figure 4.4

Example of Jane's Diary Writing, Grade One

The grade one teacher recalled that the children were often encouraged to close their eyes and imagine detailed pictures of the object being pictured to verbalize what they saw. She felt

strongly that this activity sensitized young children to detail and aided them in making realistic drawings.

Jane's drawing in Figure 4.4 is realistic in that the cat and girl figure are full bodied characters. Details such as clouds, sun, grass, trees, bushes and smiling faces add to the realism.

Events, sequenced in logical order, are stated. For instance, Jane uses time present to tell of her cat Cleo. She then makes use of time past to tell that her cat had kittens and she used to play with them (e.g. "Her name is Cleo... I youst to run with them"). Personal feelings are expressed also (e.g. "I love them"). At this early stage, Jane reveals an awareness of punctuation for already she is attempting to insert commas, periods and capitals appropriately. Phonetic spelling appears ("youst" [used]) and as referred to briefly, tense is used appropriately. For instance, Jane talks about her cat in the present, but when referring to the cat as a kitten, turns to past tense (e.g. "When I was one, she had baby kittens").

Story Writing

In talking with Jane's grade one teacher, it was learned that with the aid of the teacher scribing, Jane "wrote" one and two sentence stories near the beginning of grade one. The idea of beginning, middle and end was made concrete by Jane's teacher through folding a piece of construction paper into three even sections. Since each section represented one part of the story, Jane wrote an appropriate sentence or two in the proper sequence. She then illustrated her story. Unfortunately, no samples are available. However one example of a "real" story written as a "book", entitled "The Gastly [Ghastly]

Girl" is included. A typed copy can be seen in Figure 4.5. The cover, cut in the shape of a ghastly looking girl and measuring fifty-six centimeters, was designed by Jane to provide the opportunity to name herself author and illustrator.

Early Grade 1

Author and Illustrator Jane

a gastly girl

Dasint take care of her Just luts her hand blead or legs and steel is furnacher like takes tod beds chairs dressers goolree lipstick toys peeanos iorning boards nifes forrks spons piats glasss eyeglusss and tokes it. Home to her cave and had a bath Than one day she thot about it because it wasn't good so she gav it back and She thruned into a good good women The End

Figure 4.5

Typed Copy of a Story Written
by Jane in January, Grade One

At this early stage, Jane seems to be aware that a story (shown in Figure 4.5) has certain characteristics, that is, a title, events and some characters. She develops the theme (i.e., bad girl becomes good) through a sequence of actions (i.e., "steells furnacher" [steals furniture], "takes it home", "gave it back") and concludes her story with "The End". Characterization of the ghastly girl was developed through description which centres around the conflict of good versus evil.

The writer, justifying her statement through happenings in the story, says that her character is "bad". Already acquiring a sense of values, Jane "judges others by physical consequences" (Wilkinson, 1980, p. 231). For example, the girl steals objects; therefore she is bad. Because Jane judges others in terms of conventional rules, that is, it is wrong to steal, a conflict arises (Wilkinson, 1980, p. 231). The situation is resolved when the character realizes she has done wrong and makes restitution. Later she "thought about it because it wasn't good, so she gave it back". A glimpse of writing style seems to be emerging with the use of repetition to emphasize the character's change of heart. (e.g. "She thruned [turned] into a good good woman.")

The lengthy list of the ghastly girl's attributes bears witness to Jane's desire and ability to communicate. Words such as "furnacher [furniture], "peeanos" [pianos], "goolree" [jewlry] and "nifes" [knives] are highly recognizable, and suggest early phonetic spelling that reflect absence of teacher concern over correctness at this early stage of the child's writing.

The story, a spontaneous flow of ideas, is uninhibited. Although Jane, age six, seems unaware of conventions such as capitals and periods, ideas are expanded. While most sentences are simple, (e.g. "She thruned [turned] into a good good woman"), longer statements combined with and or so are also present (e.g. ". . . and takes it home to her cave and had a bath.").

This suggests a beginning awareness of the importance of specific details to convey meaning.

Another story (Figure 4.6) was written later, in January. Jane and her classmates had been motivated for this story by a word package of teacher selected words. After discussion, the children were encouraged to generate and share appropriate ideas before they wrote stories in "book" form, incorporating the new key words into their writing.

The cover, measuring thirty-six centimetres, was brightly decorated in the shape of a fish. It featured a title and the name of the author and illustrator, Jane.

Once upon a time teir lived a fish he codint
swim he cod gust swim on his side and all the
othr fish lafed at him and one day a strang thing
hapind. A Magic Pebble was in the bottom of the
sea The fish swam down and picked it up and
smaled it and then he could swim like the other
fish He was so happy Then he jumped for joy
The other fish played and play and were all
happy so happy thet they all jumped at the same
time and then they all lived happy avr after and
they All want home!

The end

Figure 4.6

Typed Copy of "Fish" Story
Written by Jane in Grade One, late January

While it is not known whether Jane's ability at the age of six to compose and write this story (Figure 4.6) may be attributed to pre-school story experiences, or to the impact of the grade one teacher, who read extensively to the children, or to both, an emerging sense of story is visible in this delightful fish episode which may represent the retelling of a story read to the class.

The story includes a fairytale beginning, "Once upon a time," followed by events that are more clearly outlined than were those of the earlier "ghastly girl" story. Jane relates a series of logical events in sequential order, (e.g. The fish couldn't swim, he saw a magic pebble, he swam down to pick it up, etc.). By so doing, she keeps the action moving forward, drawing it to a happy conclusion with the ending, "they all lived happily ever after". As stated previously, Jane loved to listen to fairytales of which some characteristics now seem to be reflected in her own writing - beginnings and endings, in particular.

Concern for the rights of others (i.e. moral aspect) appears again in this story. Because the fish was different, ("he cod gust swim on his side") he was ridiculed by the other fish. However, when he spied a Magic Pebble, touching it restored the ability to swim. Since he was now normal, the peer group welcomed him into their company. Emotions of happiness also surface and the intensity of the emotion is captured through the phrase "he jumped for joy". Once again, repetition for emphasis, (e.g. "and they were all happy, so happy") suggests a growing awareness of conveying meaning in her own unique style.

Expansion of ideas has been achieved through conjoining two or more ideas by "and" and "so" as well as through the use of modifiers that provide detail (e.g. ". . . and all the other fish lafed at him and one day a strang thing hapind") ("in the bottom, of the sea"). Sentence format is somewhat improved over "The Ghastly Girl story" through the addition of several correctly placed capitals and periods. An exclamation mark and capital letters are used for emphasis as well. (e.g. they ALL want home!")

A third story (Figure 4.7), written one month later, demonstrates an increase in number of ideas through the use of co-ordination.

Representing a book, rectangular in shape, the story was comprised of several illustrated sheets of construction paper. Again, the title, author and illustrator were clearly featured on the illustrated cover as shown in Figure 4.7.

Figure 4.7

Illustration for "Miss T____" Story

The illustration suggests that the subject, Miss T____ is familiar to Jane. Details about Miss T____, included in the drawing, are realistic. For instance, Miss T____ often wore flashy head or neck

scarves and tall black boots. As shown in the illustration, a striking resemblence to her teacher has been sketched by an apparent admirer, Jane, age six years.

> One day Miss T___ wanted to take a trip from school. She wondered and wondered for a long time but then she got a letter yaaa for me it said on it hawill oh goody she red it I can go to hawill! oh good ill aske my children from school I wonder ill call the school I hope so hello! hello! Can I speck to Mr. S___ or Mr S___ the telephone ok hello hello could you get a teacher so I could go to hawaii OK oh thank you so have fun I will thank you much Your welcome, I hope you like it I will bye bye. She packed her bag and went to the airplane She got on by ill see some day city ill miss you by by by by by by When she got there she jumped out of her set belt and jumped for joy and got out put her bags away and put her suit on and went out the door ow what fun she had im glad I remembered my umbrella it's hot out! I like it here it's fun. im glad I had a voicotion at hawaii it's windy I think ill go home by hawaii by by by See you ill go now ill go and pack my suit case by see you some other day

Figure 4.8

Typed Copy of a Story Written
by Jane in Grade One

Unlike earlier stories, which included a simple title (e.g. "The Gastly Girl"), Jane seems to have been experimenting as she alerts the reader to content by including more information (e.g. "Miss T___ take a trip"). Besides, this is an original story, in which Jane seems also to have discovered that she can allow her character to speak. She seems to be so caught up in her teacher's trip, that her ideas pour out in a steady stream of thought, the

result being more like oral language than written. Jane expresses her ideas spontaneously, uninhibited by conventional punctuation. Her experimentation with conversation reveals an intuitive desire to maintain the interest of an audience and possibly reflects her familiarity with story.

Much of the narrative is like a monologue in that Jane has the teacher talking to herself as she makes preparations for the trip. The sequence of events is realistic (e.g. telephone, packing bags, taking airplane, etc.), perhaps recalling her own home situation preparations for a family trip.

In the last example of stories written by Jane in grade one, refinement of both ideas and language can be seen (Figure 4.9).

Gr. 1 The Invisible Dragon

Author and illustrator: Jane

Once there lived a Dragon. The dragon lived in a dark dusty cave. The Dragon Was hugry so he went to the forist and There war some poeple so he truned invisible and snached Ther cake and coolies and collaa and went back to his cave and aat aat aat aat and aat. so The Dragon went out evry day to get food and The Dragon Was never hugry anymore and one day The Dragon truned fater fater fater fater! and fater so he never cod fit in The cave and went! To Surch Surch and fond a new smooth rock cave.

The End

Figure 4.9

Typed Copy of a Grade One Story
Written by Jane

The story is introduced through the familiar statement of time, "Once there lived a Dragon". To enhance the setting, a brief description of main character's abode has been added. (e.g. "The dragon lived in a dark, dusty cave".) Through a series of detailed events, recorded in logical sequence and involving the main character (e.g. "The dragon got food by stealing cake, cookies, koolaid and turning invisible," etc.), conflict is created as problems confront him.

As Jane assumes the role of story teller, the words flow smoothly. She vividly relates what she imagines (e.g. "new, smooth, rocky cave"). Again, Jane appears to be playing with the sounds of word combinations to convey meaning and/or mood (e.g. "dark dusty cave").

Compared to the first story, Jane's ideas have expanded. She is more aware of how to tell a story by concentrating on a series of events. Conventions such as capitals and periods are more regularly placed as well.

SUMMARY: GRADE ONE WRITING

Growth in writing, traced from Jane's pre-school attempts to the end of grade one, may be seen in several ways.

First, cognitive growth was evident. Jane's diary writing was egocentric, based on personal joys, fears and highlights of home and school events. When she began to write stories however, her thoughts were becoming more objective or decentered, as she became the narrator using third person narration rather than the personal "I". Story ideas began with concrete objects such as pictures. For instance, the ghastly girl, which Jane drew on the cover of her story, was fifty-six centimeters in length and looked "ghastly". Ideas were also based on concrete, realistic experiences. For example, Miss T____ made plans similar to family preparations for a trip. In the "fish story," however, Jane made certain value judgements and expressed emotions, such as sadness and happiness, examples of more abstract thought.

Jane's ability to use language for pretending or imagining is discernable in that she made her dragon turn invisible. Typical of young children, important ideas were often implicit. For example, Jane implied that the fish was lonely because he was different. In the "Miss T____" story, Jane implied that Miss T____ was anxious to go on her trip as well.

Secondly, it appeared that past experience played a part in Jane's grade one stories. For example, the simple list of objects that Jane recalled in the "Ghastly Girl story" were likely familiar (e.g. "bed, chairs, dressers, etc."). In the fish story, the fish "jumped for

joy," as Jane herself might have done, when the problem was rectified and he became like other fish. As was previously mentioned, the story about Jane's teacher was also concerned with real life events. Although the dragon in Jane's "Dragon story" was imaginative, he ate such goodies as coolaid [Koolaid], and cookies (typical "little girl" treats). Jane's mother reported that Koolaid and cookies were standard treats in the home. The cave, which in one instance was "dark and dusty" and in another instance was "smooth and rocky" suggested some knowledge about caves.

Thirdly, Jane's sense of story developed considerably in grade one. At age four, Jane's "stories" tended to be pictures (e.g. the family) with characters labelled by the mother.

In kindergarten, the pictures tended to be quite simple, probably because Jane was experimenting with self-labelling and in a second language - French.

During the year in grade one, "real" story writing began as Jane progressed from dictated ideas to self-written stories, varying in content mainly related to personal experience and recorded in language simply structured and sequenced to convey a message or tell a story.

"Story" beginnings were most often introduced with "Once upon a time". Over the year, the place of the action was added along with some specific detail.

Characterization was developed mainly through brief description of physical attributes. Other ways to reveal character, such as through

the conversation and the perceptions of other characters began to appear in later grade one "stories".

The "stories" moved from simply description of a character or event to narrating and sequencing a logical flow of actions and/or events which had a beginning, middle and end.

An emerging sense of values surfaced in several stories, revealing the notion of good and bad along with judgement of others according to physical attributes or the status quo.

Fourthly, with respect to language structure in Jane's grade one stories and diaries, expression in both the number of ideas and ways in which they were expanded, increased. For example, the number of ideas (noun plus verb phrase) in each of the four stories tended to increase (e.g. Story No. 1, N = 8; Story No. 2, N = 13; Story No. 3, N = 36; Story No. 4, N = 12). In addition to simple noun-verb sentences, ideas were expanded by conjoining one or more ideas through the use of "and", "so", or "but". There was also a gradual expansion of ideas by way of single descriptive words, prepositional phrases and even subordinate clauses.

Emphasis was achieved through repetition of key words along with experimentation in use of exclamation marks. Jane also seemed to be attempting to play with language as shown by her use of alliteration.

Tense was usually in the past, reflecting a sense of story narration. An effort to keep the stories cohesive appeared through the use of transitional words such as "then" and occasionally "so". More conventional use of punctuation (capitals, periods) was beginning to emerge as Jane's grade one writing advanced.

Jane's concern for detail was obvious by the illustrations accompanying both stories and diary writing. She revealed an awareness of herself as writer (i.e. conveying a message to someone).

Lastly, Jane appeared to write in her diary for the purpose of recording and sharing personal experience. Her use of language tended to reflect egocentric thought. As a beginning writer, Jane seems to have felt free to experiment with different ways of expressing her ideas in writing.

JANE'S GRADE TWO WRITING

Of the samples preserved by Jane's mother as typical of Jane's writing in grade two, three types were seen - diary entries, stories and simple reports. Notable features of the selected samples with respect to thought, content, structure and form will be discussed. Additional samples of the writing, not found in the text, are included in Appendix E due to length.

Diary Writing in Grade Two

Having made a substantial beginning in grade one, Jane continued to write in grade two for the purpose of sharing personal experience. Under the guidance of the same teacher as in grade one, diary entries were brief but they quickly progressed to one page illustrations. Two samples that follow highlight enjoyable personal experience and indicate the author's personal reaction to them:

1. One summer holidays we went to Victorea. We dug for clam's. Then we went to my Gradma's house. And cooked Them They Were delicious

2. Yesterday we went to elk Island park. First we did a little bit of toboganning and then we saw a porcupine. It scared A____ and me.

In the first sample, the order ~~in which~~ events happened is related as a sequence of events. Jane also states her reaction to the experience (e.g. "They were delicious").

In the second sample, as in the first one, an adverb of time ("yesterday") initiates a specific ordering of events. Emotions of fear are related by the statement, "It scared A____ and me".

A later diary entry (Figure 4.10) again reveals Jane's keen awareness of nature's bounties (e.g. "I'm glad that the snow is deep it is fun when you jump in snow"). The teacher's response, "I love it too!" reflects the teacher's oneness with Jane's experience, and, in addition to recognizing the child's comments, the reply would probably serve to motivate the writer to record further detailed entries. Similar personal responses by the teacher were visible on several pieces of Jane's writing. The picture, created on the top half of the diary page, reflects the happy mood expressed in the writing.

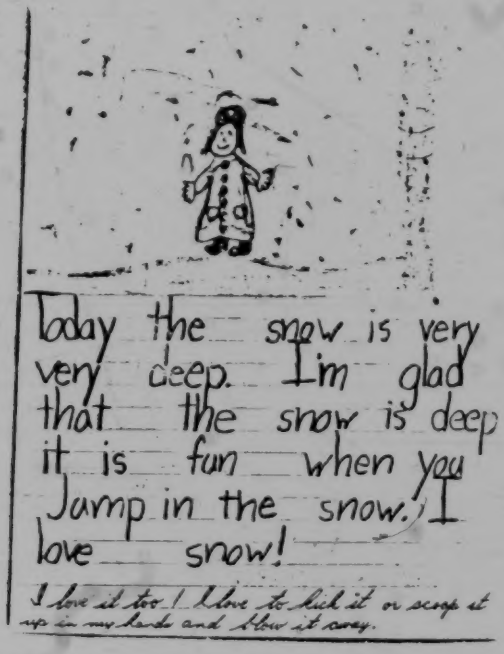

Today the snow is very very deep. I'm glad that the snow is deep it is fun when you jump in the snow. I love snow!
I love it too! I love to kick it or scoop it up in my hands and blow it away.

Figure 4.10

Diary Writing in Grade Two

Another entry (Figure 4.11) portrays Jane's personal attitude toward music. Expression of feelings or attitudes toward music (e.g. I love music) were highlighted and teacher responses may have served to further motivate the young writer. Figure 4.11 is an example of a child recording feelings about a school learning experience. Her picture serves to reinforce these thoughts.

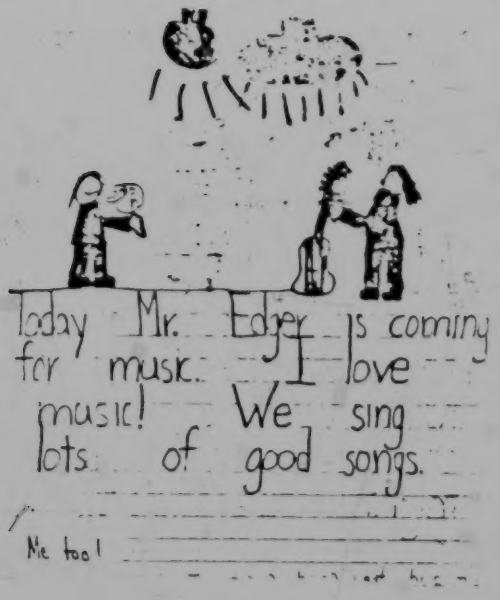


Figure 4.11

Example of Diary Writing, Grade Two

The printing in these samples reflect development in that the letters are now round, neat and uniformly placed on a line as compared to grade one when letters were large and irregularly shaped.

Drama was a vehicle which personalized learning activities, mainly in Social Studies. It was most often impromptu after discussion but plays were sometimes planned. Jane, along with her classmates, kept a daily diary based on what had been learned through drama, the theme being Fort Edmonton. One entry, shown in Figure 4.3 records that after a "hard day paddling" the men had "banike and raw beans" for supper. Each page was illustrated. It is a good example of early detailed reporting recorded in Jane's own simple language and also well illustrated.

Figure 4.12

Example of a Diary Entry
based on Drama

One final grade two diary entry (Figure 4.13) demonstrates possible experimentation with cursive writing. Since the teacher's responses to Jane's writing are written rather than printed, they probably influenced Jane's attempt to do likewise with familiar words (e.g. "and", "the"). The entry appears to reflect Jane's early interest in creating her own plays (e.g. "I did two plays").

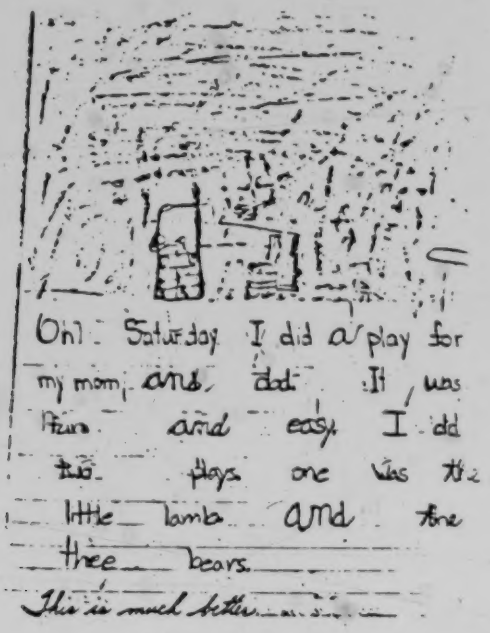

On Saturday I did a play for
my mom and dad It was
fun and easy I did
two plays one was the
little lamb and the
three bears
This is much better

Figure 4.13

Diary Entry by Jane, Grade Two

Grade Two Stories

The available samples of Jane's grade two writing reflect experience in two types of story writing; that is, the retelling of familiar stories and composing original stories. Two examples of

the re-telling of well-known stories follow, one relating to the birth of Jesus Christ and the other, a familiar folktale, "Goldilocks and the Three Bears".

How Jesus was born

Once there was a woman and man. They were poor. there names were Mary and Josheph. The poor man had to walk the pony. His feet were very tiered. The woman rode the donkey. Finely they got to a inn. But the inn ceaper said no. And they got to another but he said there is a stable you could stay in and they went there. Mary was tired and she was going to get a baby. finely they got in. Mary layed in the hay. And Josheph did to. Suddenly Mary felt the baby kicking and then she got her baby! She was happy! Then a big star came and it was the biggest of all they other stars. Mary and Josheph were very happy.

Figure 4.14

Retold Account of the Birth of Jesus by Jane, Grade Two

The account of "How Jesus was born" seems to be a child's interpretation of a familiar Biblical account. Jane appears to be incorporating her experiences concerning what she knows about pregnancy in order to make the story realistic (e.g. "Suddenly she felt the baby kicking"). Empathy for people is revealed through Jane's feeling for poor foot-weary Joseph (e.g. "The poor man had to walk the pony. His feet were very tiered [tired]."). Joy and happiness are expressed when the big event occurs (e.g. "She was happy!").

A continuous flow of action was also maintained. Foreshadowing of the miraculous birth was represented in Jane's account of Mary's tiredness and the kicking she felt inside. No doubt the familiarity

of events enabled Jane to concentrate on the sequential flow of language rather than on the origin of her own ideas.

The second story retold was "Goldilocks and the Three Bears" of which a copy is found in Appendix E. It would appear that, having heard the tale many times, Jane has internalized much of the language of the familiar story. For instance, conversation such as "Who's been tasting my porridge?" appears throughout. This traditional wording is probably acquired through rote and listening to the fairy-tale many times over. Likewise, as in the first example, Jane has no problem recalling proper sequence of events and structuring them into simple but well-designed sentences. For example, Goldilocks tasted the porridge, broke a chair and slept in a bed. The bears came home from their walk, ate their porridge, sat in their chairs and checked their beds.

Then mama bear put the porridge in the bowls with the spoons. "papa bear tasted his porridge. and said ouch. thats to hot. mama bear tasted her porridge ouch thats too hot. And baby bear said ow ow ow thats hot. Then papa bear lets go for a walk and come home

Figure 4.15 An Example of a Drawing from a "Retold" Story by Jane

In five out of six grade two stories (see Appendix E for copies not in text - e.g. "Valentineland"), Jane continued to use illustrations to provide meaningful details. For example, as shown in Figure 4.16, interest was heightened and story content reinforced through the color and detail of the drawing as the story of the three bears was retold.

The atmosphere is homey and made comfortable by the table set with three bowls, one chair and a plaque reading "Home Sweet Home." Three bowls each with spoons (the detail being mentioned in the text) are brightly decorated. Typical of home life, baby bear is wearing overalls. It is interesting to observe that the table has only two legs, but the chair has four.

The "Goldilocks" tale, like Jane's grade one stories, was in booklet form. However, one grade two story was written on an unlined sheet of paper, indicating a possible, gradual transition from the notion that story equals "a book", having a simple beginning, middle and end, to an idea of differing story lengths and format.

Jane continued to write original stories in grade two. The following example suggests a growing awareness of the need to introduce conflict as a means of building suspense in developing plot (e.g. "The Balloon Story").

> A little girl is walking by her house. It is very windy outside She likes the wind. She has a ballon it is blowing. She loves balloos. It got really really windy! Her balloon got away! She was unhappy then she went home. She told her mom. Her mom had a new won for her. Then she was happy again.

Concerning the above example, in what appears to be a person against nature conflict, the actions progress as a series of cause and effect relationships; for example, because it is windy, the girl loses her balloon and becomes sad. The problem, however, is resolved with the help of her mother and happiness is restored. Emotions seem important to the author; for instance, the girl "likes the wind", "loves balloons" and experiences both sadness and happiness. The story is easily plausible in that children could identify with losing a balloon.

With respect to language structure, Jane employs mainly simple sentences, but, for the most part, uses capitals and periods appropriately. It is a good example of Jane's concentration, at the time, on one aspect of writing, to the exclusion of others. For example, in the "balloon story", capitals, periods, and proper simple sentences appear to take priority over characterization or conversation.

It would seem that past experiences which Jane has had, surface in some of her grade two writing, for instance, Jane's Christmas story Figure 4.16, includes what seems to be, in part at least, the recounting of a "real" life episode.

Grade Two

The Christmas morning by Jane

One day there was a little girl and a boy. It was going to be Chritmas in two days and they were going to sit on Santa's nee. So they went there. They were very excited. Then they got to the store and lined up. Then it was there turn. the boy wanted a train and a car set. And the girl wanted a tea set and a doll. Then finely it was Christmas eve night. Then there mom read a story and they

went to bed. And so did the mom. then Santa came! Then it was morning. They went to get there presents. They were so happy! They sang and danced and had breakfast. And lived happily ever after.

Figure 4.16

Typed Copy of a Story Written
at Christmas by Jane, Grade Two

The children, a boy and girl, typical of children excited about seeing Santa, have special wishes for their gifts (e.g. a train, car set, tea set and doll). Events lead up to the joyous celebration of Christmas culminating in the opening of gifts. Listening to stories was a natural part of her early life. Jane's mother reported that an important part of the family Christmas ritual included first the reading aloud of a book on Christmas eve and then the opening of gifts, followed by breakfast on Christmas Day. In Jane's Christmas story, the joy of the celebration is expressed by "They were so happy! They sang and danced . . . "

As was stated previously, Jane's ability to observe nature closely and express empathy for others was again apparent in her grade two writing. She appeared to have an increasing sensitivity to the world around her. The following episode provides further evidence of Jane's receptivity to nature.

Here is Santa claus going to get his reindeers. There are lots of big hills. While he walks. The snow is soft and deep while Santa walks to et his reindeers. He likes the feeling out in the Snow. He is bringing the pack of toys with him. He likes the way every thing is peaceful. And relaxed. He brought the sleigh. So he didn't

have to go back and get it. He was glad he remembered it. Lukky Santa claus

In this story, Jane describes the snow as "soft and deep" and Santa, liking the feeling, walks in solitude "out in the snow". Although Jane may be unaware that she is creating a mood, she does so by way of "a feeling out in the snow" which makes one "peaceful" and "relaxed".

In addition to particular features of the six stories already identified, other aspects common to Jane's grade two work merit recognition.

Four of the grade two story beginnings, like those found in Jane's grade one writing, continued to be introduced by "Once there was" or "Once upon a time". Details related to setting and place were generally specified; for example, in "the balloon story" by her [the girl's] house" it was "very windy" and in "the Santa story", Santa noticed "soft and deep" snow while walking among "lots of hills". The town in "Valentineland" was "old" with "lots of fruit trees".

In all six examples of grade two storywriting, Jane became the narrator, removing herself from the action and situation. While three of the four stories written in grade one were fanciful tales, three out of the six stories in grade two appeared to be experimentation with realistic fiction since Jane tended to draw on personal knowledge or experiences.

An objective point of view was provided in two stories ("the balloon story" and "Valentineland"). However, Jane also seems to have been unconsciously experimenting with limited omniscience, i.e.the

ability to discern the feelings of a character;) for example, the girl in "the balloon story" was sad, the children in "the Christmas morning story" were excited and happy and Santa felt "peaceful" and "relaxed" in the "Santa story".

Although characters in Jane's grade one stories were mainly identified as "dragon", "girl", "fish" and the like, in grade two, Christian names such as Mary, Joseph and Goldilocks were added. As in the grade one stories, characters were developed through description of physical appearance (e.g. "and baby bear got his striped shirt and overalls on"). However, an additional dimension appears in that the author comments on the nature of the character; for example, Mary, who was pregnant and tired, along with her husband Joseph, who had tired feet from "walking the pony", needed a place to rest for the night.

There was a consistent tendency for characters to be stereotyped. For instance, the mother in "the balloon story", "the Christmas morning story" and "Valentineland" demonstrated typical "mother" roles; they soothed hurts, read stories, and made decisions beneficial to the children. The little boy and girl in "the Christmas story" were also typically excited about Christmas.

Feelings and emotions, revealed in five of the six stories, appeared to be important to the author, Jane. As was mentioned previously, the girl in "the balloon story" became sad but happiness was restored. She also "liked the wind" and "loved balloons". Because the children in "the Christmas story" were "excited and happy", they "sang and danced". Happiness was expressed in the joy of Christ's

birth in "How Jesus was born" and with the good news that everyone loved "Valentineland". Happiness was also featured in "Goldilocks" retold (e.g. "They lived happily ever after").

Empathy for others, a characteristic noted in the grade one stories, continued in Jane's grade two writing; for example, in "the Christmas story", Joseph, a "poor man" had to "walk the pony", thus his feet were "very tired". By providing these details, Jane managed to create an atmosphere of concern. Hence, a growing sensitivity to emotions and moods was apparent in stories composed at the grade two level.

With respect to a particular style of expression, the use of repetition for emphasis continued to appear in her grade two writing. In "the balloon story" the weather was "really, really windy", there were "lots and lots" of fruit trees in "Valentineland" and Goldilocks said "Ow, ow" when she tasted Mama's porridge. Additional emphasis was sometimes achieved through the use of exclamation marks (e.g. "It got really really windy!").

Sentences continued to be mainly simple, but expansion of ideas was achieved in several ways. Some ideas were conjoined by "and", "but" or "so" (e.g. "and so the mom and dad told everybody but nobody could go"). Moreover, many ideas were clarified and made interesting through use of descriptive words (e.g. "The snow is soft and deep") and well placed phrases (e.g. "With the spoons, papa bear tasted his porridge . . .").

Growth in spelling since grade one was obvious as familiar words were nearly all correctly written and some of the less familiar, as

well (e.g. "sleigh, breakfast"). However, phonetic spelling continued to be used as needed (e.g. "come-ph-du-bul" [comfortable]).

Exclamation marks were used in three of the six stories (e.g. "She was happy!") and experimentation with quotation marks appeared in two of the six stories (e.g. "Who's been tasting my porridge?"). Capitals and periods, while still at the experimental stage, were more often placed correctly than in the grade one writing.

Reporting Information in Grade Two

Two kinds of reports were among the samples of Jane's grade two writing; one reflected personal experience, the other seemed more dependent on information gathered from textbook sources. With other members of her class Jane made at least two trips to Fort Edmonton. Upon their return, each child chose a subject of personal interest for a mini report. Apparently the school appealed to Jane for, part of her report included details of the desks (e.g. "desk for two", "blue stuff is paint" and "took knives and carved things"), in a mini-booklet, of which a copy is shown in Figure 4.17.

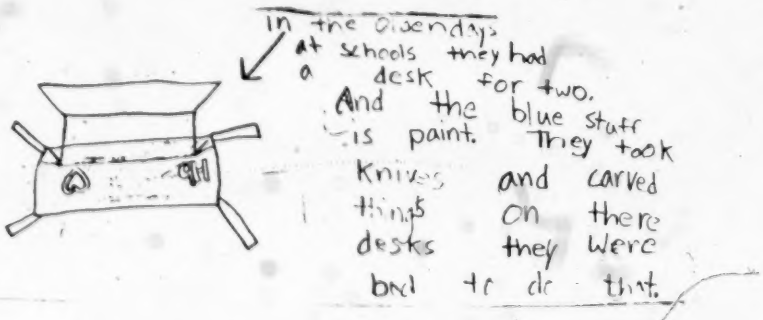


Figure 4.17

Illustration for a Report
Written by Jane, Grade Two

Resumé Of the pioneer

First the farmer uses the sickle back and forth real fast. Then they make bundles. The kids collected it then the farmer threshed it with a flail. Then the farmer takes it to the miller the miller turns it to flour.

Figure 4.17a

Example of a Report Written
by Jane, Grade Two

Compared to the first report in which she merely records personal experience, Jane's second piece (Figure 4.17a) reveals that she can also extend her own experience by recording for that purpose. Application of specific knowledge of early farm equipment is demonstrated through use of such words as "sickle", "threshed" and "flail", each spelled correctly. Content reveals a sequential reporting of information about the early pioneer. The sentences are simple in structure, which is appropriate for this kind of informational writing.

SUMMARY - GRADE TWO WRITING

Major aspects of growth in Jane's grade two writing were reflected in the following ways:

Diary writing continued to give Jane an opportunity to highlight personal experiences and emotions. Accompanying illustrations were detailed to reinforce what the young writer intended to convey. As in grade one, the recounting of personal experience tended to be egocentric. However, in the Social Studies diary, thoughts became more decentered as concern for others was expressed.

Several stories expressed concrete ideas; for instance, "the birth of Jesus", "the balloon story", and "the Christmas morning story". However, the "Santa story" moved into more abstract concepts as Jane tried to convey mood through descriptive words (e.g. "peaceful and relaxed"), written to express her ideas. By assimilating new ways to make a story interesting, Jane was gradually learning, intuitively, perhaps, that there are certain ways to create and maintain interest. For instance, with respect to plot development in a story, she was moving away from recording only a sequenced series of events toward the building of action and suspense through conflict. Likewise, characters were developed not only through description but also by the author's comments concerning the actions of the character. These changes suggest gradual intuitive growth toward knowledge of story structure.

Jane's use of experience continued to play an important role in her writing. For example, she shared such activities as clam digging,

toboganning, visiting Elk Island Park and playing in the snow, experiences that were familiar to her. The mother confirmed that the "Christmas story" recounted experiences familiar to Jane during the Christmas season. As well, the "relaxed" and "peaceful" feeling enjoyed by Santa while "walking in the soft, deep snow" was not unlike her expressions of pleasure at playing in the snow as reported in her diary (e.g. "I'm glad that the snow is deep. It is fun when you jump in the snow. I love snow!). A growing sensitivity to people and nature recurred in her writing.

With respect to stories, their beginnings continued to be introduced mainly with "Once there was", as indications of time as well as a brief statement concerning the place of the actions.

Development of the plot in Jane's stories progressed from the logical flow of sequential events seen in her grade one work, to a relating of a main event that sometimes included simple conflict that was finally resolved.

Character, portrayed by the grade one writer largely through description of their physical appearance, was expanded in grade two to include author's comments on the situation or character, suggesting growth in storywriting ability.

Stories tended to be narrated from a third person point of view, showing Jane's ability to remove herself from the situation as well as a possible change (i.e. less personal) in her concept of story.

With respect to language structure in Jane's story writing, the majority of sentences continued to express simple noun-verb ideas. However, some ideas were conjoined by using "and", "but", or "so" and others were expanded in other ways. For example, words and phrases (i.e. adjective and adverb) tended to be used more frequently to modify ideas, and occasionally subordinate clauses were used. Emphasis continued to be achieved mainly through repetition of words.

In Jane's story writing, reports, and diaries, illustrations continued to convey meaning through additional detail that was still more easily pictured than written. Jane's reports (with accompanying illustrations), were based mainly on personal experience and emphasized information obtained from textbook sources which were written in the author's own words.

With respect to length, stories in grade one and two, appeared to be similar. Ideas in diaries, stories and reports tended to represent realistic, concrete situations, with details often omitted. Jane showed the ability to use simple tenses appropriately (e.g. past or present).

Although co-ordination of ideas was the most prevalent method of expansion in grade two, Jane was also beginning to use descriptive words (e.g. "The snow is soft and deep"), prepositional phrases (e.g. "A little girl is walking by her house") and even subordination (e.g. "The snow is soft and deep while Santa walks to get his reindeer"). Coherence was maintained mainly through the transitional word "then" in grade one but such words as "after", "finally" and "so" were used in grade two. While noun-verb sentence beginnings were by far the

most common in grade two, some variety in sentence order emerged. For example, Jane used adverbials at the beginning of some sentences (e.g. "Suddenly Mary felt the baby kicking . . .", "Once there was a woman and man"), and inverted order in two examples (e.g. "While he walks", "Once there was . . .").

Conventions such as capitals, periods and exclamation marks in Jane's writing were generally correctly placed and there was experimentation with quotation marks. While there was some phonetic spelling (e.g. "tiered" [tired]) many words were also spelled accurately (e.g. "breakfast, peaceful, relaxed").

Jane's printing became more controlled in grade two. She wrote in much smaller spaces and sometimes on lines.

JANE'S GRADE THREE WRITING

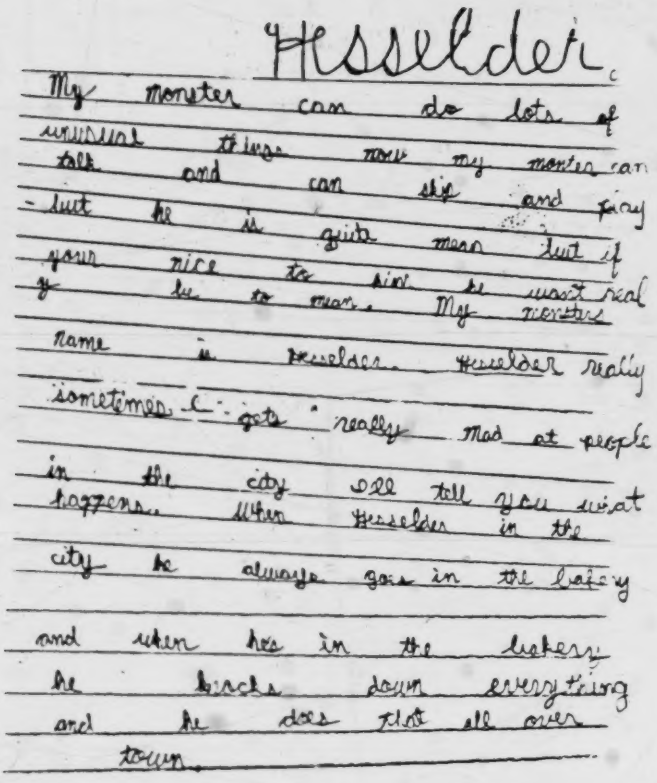
By grade three, Jane's diary entries seem to have been discontinued. Fortunately, however, Jane's mother saved a few stories and reports. Samples from the available writing were examined in order to determine its main features at this stage of Jane's development, as well as to discover what signs of growth might have occurred since grade one and two.

Grade Three Stories

As in grade two, some of Jane's stories continued to be illustrated in booklet form. One non-illustrated selection suggests, however, that Jane was beginning to depend on words alone to convey meaning.

It was mentioned previously that Jane, in grade two, was observant of detail. This was manifested even more in some of her grade three writing. Two of her "stories" tended to be descriptive rather than narrative.

One such example, featured an illustrated monster on the title page with an invented name, "Hesselder" (Figure 4.18).


Hesselder

My monster can do lots of unusual things. Now my monster can talk and can skip and play but he is quite mean but if you nice to him he is not real mean. My monsters name is Hesselder. Hesselder really sometimes I get really mad at people in the city will tell you what happens. When Hesselder in the city he always goes in the bakery and when he in the bakery he knocks down everything and he does not all over town.

Figure 4.18

An Example of a Descriptive "Story"
and Illustration by Jane, Grade Three

In this "story", Jane focuses on the central character, "Hesselder". She develops the character of her monster in several ways. First, she still relies upon the illustration to portray his physical appearance. "Hesselder" is a monster with huge feet and viscious teeth. Secondly, we learn about "Hesselder" through his actions. Although he is a monster, "Hesselder" has human characteristics; he can "skip", "play" and "talk". Finally, Jane tells about

"Hesselder's" qualities. He is "'quite' mean but if your [you're] nice to him he won't really be to [too] mean". Whereas in grade one and two, emphasis was achieved by Jane mainly by way of alliteration, and repetition of words, modifiers have now been added to achieve this effect (e.g. "quite mean, too mean").

In the description of "Hesselder", Jane is trying to create a narrative through the action of the main character. No longer dependent on a fairytale beginning as seen in her grade two writing, she begins the description with a strong introduction, "My monster can do lots of unusual things". She also demonstrates awareness of audience in that she speaks directly to the reader, "I'll tell you what happens".

The "story" relates a series of actions which exemplify "Hesselder's" meanness (e.g. "He knocked things down", "in the bakery" and "all over town"). At this point in time, an appropriate ending still appears not to be important to Jane. Probably she feels that she has completed what she set out to do; that is to focus on "Hesselder" and his actions.

In "Hesselder", Jane is not just including a character as the doer of events that happen. Instead, the character is centered, with action evolving around him. Jane seems to be intuitively aware that development of characters is important to the success of a narrative.

A second story "Figure 4.19), also written in grade three, reveals a heightening sense of writing with a reader in mind.

The Zebra (cursive)

Did you now that I once saw a zebra that didn't have stripes he was polka dotted pink and white polka dots. Then he talked and said anything we could say and he couldn't eat anything expect water and Meat and boy did he have a hard time catching Meat but eating them was so easy. because Meat is so soft. Then I saw him getting a bow tie on and some kind of Men perfume and he want out with a girl zebra they went out to dinner. After there dinner they went out to a Movie the Movie was called The Zebra Family after the Movie they drove home and they went to bed in the morning they got married and then I went home

Figure 4.19

Typed Copy of a "Story" Written
by Jane, Grade Three

As in the previous story, the writer is trying to develop the narrative through a central character; a zebra, and wants to point this out to the reader (e.g. "Did you now [know] that I once saw a zebra . . ."). Again, Jane begins by describing physical appearance of the zebra, and moves the action forward by sequencing the events in his life.

As in the previous episode, Jane focuses on the zebra's character through his actions. By describing his bow tie and men's perfume, is she implying that the zebra is a "dandy" - a "lady's man"?

Once again, Jane endows her character with human qualities although, the zebra's actions tend to be typical of an emerging stereotype character. For example, the zebra got dressed, took his girl friend to dinner, then to a movie (appropriately called "The Zebra Family"), drove home, went to bed and got married in the morning.

In this episode, the plot consists of a simple series of events (e.g. the zebra put on a bow tie and perfume, picked up his girl friend, went to dinner, etc.). It appears that the young writer is not yet able to build upon a single event, but tends to list a series of happenings. However, any one detail in her story suggests potential problems which might have been extended before they were finally resolved. For example, at dinner the zebra could have spilled his soup, dropped his plate or not have enough money to pay his bill. Such details are implicit but the writer may not yet be able to make them explicit.

Jane continues experimenting with making words work effectively for her. As in earlier stories, she seems to enjoy the sound of certain letters; pink and white polka dots"). As well, the word "dotted" is first used as a participle and later as a noun (i.e. "dots").

In grade one, Jane appears to have thought of a story as being told by someone else since they were likely based on stories she had heard. These stories are told in third person. But in the "Zebra story", she becomes the storyteller (i.e. "I"). She attempts to be objective, yet does not entirely remove herself from the situation. At the end of the story, Jane reminds the reader that she is the one who observed the zebra and by so doing, tries to link the beginning of her story with the end (e.g. " . . . and then I went home"). Frequently Jane continues to lapse into writing as if she, the personal Jane, were talking; that is, she tends to confuse her role as narrator with the personal "I".

With regard to language structure; first ideas are again expanded through co-ordination (e.g. " . . . and said anything we could say and he couldn't eat anything"). Secondly, an increasing number of ideas are made more descriptive and specific through the use of word modifiers (e.g. "meat is so soft". "girl zebra", "Men-perfume", "bow tie"), prepositional phrases (e.g. " . . . to a Movie") and by structuring dependent clauses (e.g. "Did you know that I once saw a zebra that didn't have stripes . . ."). Jane also shows increasing sensitivity to written form through greater variety in sentence order. For example, along with common noun-verb beginnings (e.g. "he [He] was polka dotted"), various structures such as the interrogative (e.g. "Did you know . . .) are introduced, and adverbials (e.g. "After there [their] dinner . . .", "after the movie") are used more frequently.

The "Zebra story" also features neat, cursive handwriting, written on foolscap with no accompanying illustrations, signifying a movement towards a more mature form.

A third story, illustrated in the form of a booklet, not only reveals Jane's increasing ability to create reader interest, but also suggests growth in competence at creating conflict in story plot (Figure 4.19).

Booklet - Santa's Reindeer are Sick
(Illustrated)

Hid. did you see what it said on the cover It's sad because Santa's reindeer are sick I will lead you to Santa and you can see what happens on Christmas Day. Well here you are. Well Mrs. Claus what are we going to do? All of our reindeer are sick. They all have, I mean except Rudolf who has a nose problem, all the rest have flying problems and stomach aches and I have my bag all packed.

"Well Santa what are we going to do?" I know - why don't I take my helicopter!

Figure 4.20

Typed Copy of a Story
Written by Jane, Grade Three

In this story, Jane's written language is sometimes like talk. For instance, the statement, "They all have, I mean except Rudolf who has a nose problem, all the rest have flying problems and stomach aches and I have my bags all packed" sounds more like speech than written language. One can visualize actors on a stage making more explicit through their actions, the conversation created by Jane in her story. Perhaps her personal interest in drama has influenced her style in this piece. However, as a beginning writer she seems to be learning gradually that written language tends to flow differently from speech.

Jane sometimes structures her language in more varied and complex ways. As in earlier writing, several simple sentences are expanded through conjoining (e.g. " . . . and). Because the reindeer are sick, Santa needs someone to fly him to his destination. With gentle humor, Jane explains that Rudolf has a "nose problem" and the other reindeer have flying problems or stomach aches. However, Jane resolved the problem by becoming the heroine who offers Santa the use of her private helicopter.

This piece of writing provides an example of movement away from personal experience to a more objective point of view. Decentering herself from the main events, Jane focuses on others in the story.

A final grade three story written by Jane (see Appendix E for story), is much longer than any of the others, probably because Jane is trying to convey her ideas mainly through conversation that tends to be more wordy. At times the form of the written dialogue is conventional (e.g. "Cindy said to him, 'You'll melt . . .'"); at other times, conversation is often more like speech - one is listening to a flow of talk (e.g. "'Mom oh Mom come here', 'what dear'"). Again much of the action is implicit. Jane anticipates that the reader can supply details. For instance, Mr. Highter began to melt; therefore, the reader is left to conclude that it must be warm outside.

The events are mainly a series of actions which the narrator reports. First, the girls build a snowman, then he comes alive, and then they have a snowball fight, Mr. Highter is offered ice cubes to eat, Cindy shows the snowman to her mother and gets permission to go skating with him; after skating they go home, have supper and Mr. Highter melts. By giving the snowman human characteristics, Mr. Highter is able to participate in a series of events through talking, eating and moving. For instance, when learning how to skate, Mr. Highter falls. The climax is reached when the snowman melts, an ending which the author considers to be appropriate. The story is written from a third person point of view, suggesting that Jane continues to be able to stand apart from the action as she reports it. It is a good example of a developing concept of story as something written for others to enjoy. The story, although fictitious, is based on realistic everyday activities which are relevant to Jane. Her mother confirmed that spaghetti and meatballs,

referred to in Jane's story as being delicious, was also a special supper dish prepared for her birthday. As well, skating, receiving spending money and making snowmen were also real life experiences.

The sentences in this story, as in former examples, rely mainly on N-V beginnings (e.g. "He was all melted"). Others provide some very simple variety, such as "How do you skate"; "One cold winter day" and by inverting the order of a complex sentence (e.g. "When they were finished, they were covered in snow . . ."). Jane also continues to enjoy experimenting with language by playing with echoic words (e.g. "plonk", "bang", "oh my bottom").

Report Writing in Grade Three

If the available samples are indicative of Jane's report writing, there was a marked change in the structure over the grade two samples. A definite movement away from informal, expressive writing towards a more formal, informational style can be observed in the examples shown in (Figure 4.21).

The Trumpeter Swan

The Trumpeter Swan has a quite round head. There eyes are blade and so is the bill. The Trumpeter Swan has two holes on the bill for breathing. Thier is quite long. The swan has a very long neck. The body is quite plump. The top part of the legs have feathers but the bottom doesnt. The feet of the swan are
The Trumpeter Swan weighs about 8 kg. The young cygnets [baby swan] are bronish with pink pale bills that show no black on the bill. The Trumpeter Swan lives in Alberta, B.C., Wyoming U.S.A. in they go to Wyoming and B.C. Their neting place varies in a hole, or bank in a burrow dug by themselves. They make their nest out of rushes, roots, and grass. They usually have 4-5 white eggs. Swans eat worms, shellfish, seeds and roots of waterplants.

by,

Gr. 3

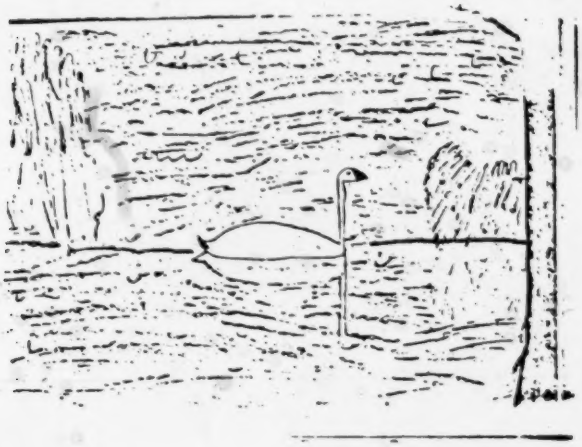


Figure 4.21

Typed Copy of Informal Report and Accompanying Illustration Written by Jane, Grade Three

Although, at times, Jane's language still sounds more like speech, in the report of the swan, (e.g. "The body is quite plump the top part of the legs have feathers but the bottom doesn't") she seems to have attempted to structure her language in a more specific, informative manner. For example, she explains that the swan's habitat is Alberta, B.C., and Wyoming, U.S.A. It "weighs about 8 kg" and makes a "nest out of rushes, roots and grass." The language reflects an awareness of the need to explain what is meant. Not only does Jane identify a particular kind of swan (i.e. the Trumpter Swan), but she also has the vocabulary to distinguish an adult from a baby swan (e.g. "cygnet"). The illustration accompanying the report (Figure 4.21) suggests that Jane feels the need or the desire to emphasize important points made in the text. Important details of the swan's appearance, described in the report (e.g. "two holes on the bill", "long neck", "plump body") are replicated in the accompanying picture. However, the main difference in this report from grade two reports is that Jane now seems to have sufficient language available to include illustrations or omit them as she chooses. Earlier, she probably illustrated what she was not yet able to write

A later grade three Social Studies report (Figure 4.22) provides another example of a lengthy, descriptive and more formally structured report.

Switzerland

The surrounding countrys of Switzerland are France, Italy, Austria and Germany. The capital City of Switzerland is Bern. The Main Mountains and rivers are gura Mountains, Swiss Alps, Mediterranian sea, Rhine river Rhone river. In the winter in Switzerland the climate is quite cold and above 6,000 feet snow covers the ground and some of the time children have to go to school on ski. in summer many sheltered valleys can be uncomfortably hot. In Switzerland they eat swiss cheese, chesse fondue, and they eat quite a lot of vegetable. In Switzerland every house has a porch, and some people put lots of flowers on them. In school the children must be ages 6 to 15. In school they must learn one other language beside's there main one's. Students who attend to go to university leave the primary school before the end of the usual course and take language training in a secondary school. In Switzerland one of the most popular sports are Mountain climbing. In Switzerland they speak 4 different language's German, French, Italian, and Romansh. The Swiss goverment owns and operates practically all the countrys railroads in Switzerland. There are more then 3,000 mile's of railroads in Switzerland Most train's run by electric power. Switzerland also has more then 10,000 miles of fine highways.

In Switzerland all communication services are operated by the swiss postal adminastration an agency of the goverment Modern telephone and teleghraph services connect to the entire country. Switzerland has many excellent newspaper's and other publications The tourist industry is an important industry in Switzerland visitor's from all over the world to come to see the scenery and winter sports. Switzerland is sometimes called the playground of europe.

Switzerland (continued)

Religion the people of Switzerland get to choose which church they want. About 58 out of one hundred people are protestent's and the rest are Roman catholics. the National anthem Schwiezer psalm. Money is swiss franc. The flag of Switzerland has a white cross with a red background the flag was used in an earlier form 1240 by the region of Schwyz. The white cross represents Christianity. The National holiday is the Swiss National day on August.

Figure 4.22

Typed Copy of An Example of a Social Studies Report Written by Jane, Grade Three

Jane seems to be increasingly able to use more mature language in that her sentences are structured in an explicit, informative manner. For example, she states "Students who attend [intend] to go to university leave the primary school before the end of the usual course and take language training in a secondary school". Here Jane demonstrates that she can compose complex structures; for example, a subordinate adjective clause (e.g. "who attend . . .") and three prepositional phrases (e.g. "before the end", "of the usual course", "in a secondary school") which provide important detail. Perhaps she was aided in so doing by reading the information which she then paraphrased, probably even copying some of the expressions from the text.

Again, Jane shows the ability to organize details around a central topic, Switzerland. Under this major heading, topics are subdivided into a definite pattern of organization; location, climate, food, homes, school, sports, communication services, tourist industry, religion, money, flag and holidays.

Each sub-topic is duscussed briefly before the next idea is introduced; for example, children attend school from age six to fifteen, learn a second language, and attend primary school before going on to secondary. Ideas are grouped in some form of organization but they are not yet placed in separate paragraphs.

Other Writing

The following card which Jane probably made for Mother's Day was of sentimental value to her mother. It reveals Jane's sensitivity to others:

Grade 3

Mom - Do you know why I love you?
I love you for cooking.
I love you for washing my clothes.
I love you for helping me find things.
I love you for being happy.
I love you for helping me when im sick.
I love you for love.
Mom, I'm sure glad you're my mom

Typed Copy of a Card Made by Jane
for Mother, Grade Three

The card is an expression of Jane's childlike feelings of appreciation for the way her mother cares for her. It suggests a

movement away from the egocentric towards centering on others. Although Jane, focuses on what has been done for her, she is sensitive to the kindness and goodness of her mother (e.g. "helping me find things", "helping me when im sick"). The card appears to be an attempt towards the poetic voice in that it is written in the form of verse (i.e. short lines). Words are repeated to emphasize Jane's appreciation (e.g. "I love you . . .") and Jane attempts to express the essence of her love by saying, "I love you for love".

SUMMARY - GRADE THREE WRITING

After three years in school, Jane's ability to express herself continues to develop. In this summary, patterns of growth are cited under three headings; (1) Content and Structure, (2) Language Structure and Style and (3) Form.

Content and Structure - Stories

Stories in grade one and two seemed to be related to experience, that is, even the fictitious stories (e.g. dragon, fish story) had a realistic sense about them (e.g. dragon lived in a cave). Events, too, tended to be related to personal knowledge and concrete, real life happenings (e.g. "balloon story", grade two). In grade three, all the stories had become fictitious, and events happened in a more abstract, imaginary world. Interestingly, imagination played a greater role as pink polka dotted zebras and talking snowmen came to life.

Her sense of story was more mature in grade three. Fairytale introductions, prevalent in grade one and two, were replaced in grade three by beginnings more pertinent to the story (e.g. "My monster can do lots of unusual things"). Settings were also more detailed in grade three (e.g. "One cold winter day"). Sequential ordering of events continued; however, in one story, a building of action in the plot occurred (e.g. "reindeer story" conflict and resolution), suggesting increased awareness of story structure. Endings were stronger in that they no longer ended with "happily ever after"; in fact, in grade three, they were not necessarily happy (e.g. the snowman melted, the zebra got married).

Characters were a central focus in grade one, two and three. In grade one, however, they were developed mainly through description of physical appearance. In grade two, while there was some description, characters were also developed by the author's comments concerning the action of the character. But, in grade three, along with physical appearance, characters were also developed through action, conversation between the central character and others, as well as by the author's comments. Characters, realistic in grade one and two, were imaginary in grade three. In grade one and two, stories were mainly about others and told in the third person. Jane seemed to consider that a story was told by someone and her task was to record it. Perhaps listening to her teacher read or tell stories influenced Jane's choice of narrator in grade one and two. In three of the four grade three stories, however, Jane changed to first person narration but tried to write as the storyteller, "I". In the one grade three story written in third person, Jane appeared to stand apart from the action as she reported it.

A growing sense of audience was evident in the grade three samples, suggesting Jane's awareness of herself as writing for others (e.g. talking directly to the audience). Sensitivity to people, animals or things, along with emotions continued to be expressed. On occasion, a sense of humor was in Jane's writing (e.g. Rudolf's "nose problem").

Content and Structure - Reports

In grade two, Jane's reports were very short and simple. In her first grade two report, she recorded direct personal experience,

but by her second report, she appeared to be recording from vicarious reading experience. In grade three, reports reflected a marked difference in length and quality. Reports, one small printed paragraph in length in grade two, were sometimes almost two full pages of small, neat cursive writing in grade three. Material was descriptive and continued to reflect vicarious reading experience but included more information. An attempt had also been made to organize information. Illustrations, which seemed to enable the author to explain what she was not yet able to write in grade two, appeared to be optional in grade three.

Language Structure and Style

With respect to language structure, Jane was able to expand sentences mainly by way of co-ordination. In grade three, Jane continued to conjoin ideas, but used more modifiers (i.e. descriptive words and adjective or adverbial phrases) to provide detail in her writing. Subordination of ideas, which appeared occasionally in grade two, appeared to be a more regular method of expansion in grade three.

In the first grade, simple vocabulary tended to be used to express real life experience. By grade three, Jane was becoming involved in a more abstract, imaginary world. Tense was mainly simple, in past or present, in grade one and two and continued to be so in grade three.

Ideas in grade one and two were simple without detail being made explicit. However, by grade three, Jane included more details embedded in the sentence. She also showed greater control over structuring ideas. Emphasis was achieved mainly through repetition of words in grade one and two. In grade three, Jane sometimes used alteration (similar to grade one) and, for the first time, echoic words appeared.

Form

Conventions, such as capitals and periods gradually became more correctly placed during grade one and two, and were, for the most part, in appropriate positions in grade three writing. Exclamation marks, that seemed to be used experimentally in grade one, gradually became accurately placed by grade three. Experimentation with quotation marks, evident in grade two, continued in grade three. Phonetic spelling, less apparent in grade two than one, was observable only once in the four grade three stories (e.g. "poalka" [polka]) and once in the reports (e.g. "goverment" [government]).

Jane's printing changed from large, irregular letters in grade one, to small neat letters in grade two. By grade three handwriting was cursive with small, neat letters.

From the writing samples available, an attempt has been made to show that in grade three, Jane was continuing to develop as a young writer. Her writing showed gradual, steady development in content, structure and form. Jane's stories and reports in grade three

revealed that she was learning how to structure language effectively to convey intended meaning.

JANE'S GRADE FOUR WRITING

Writing samples collected by Jane's teacher in grade four were of three types - stories, reports and verse writing. Significant features of the selected samples with respect to content, structure, language style and form will be examined.

Grade Four Stories

Three stories, written by Jane in grade four, reflect her increasing knowledge of ways to make a story interesting for a reader. In the first story (Figure 4.23), Jane focuses on the main character, "Chester", whose name titles the story.

Chester

Chester was a cook for the king. He was very clumsy. I think he should have been the jester instead. He was five foot 4 and wore a hat one size bigger than he should have. The puff on the hat was as big as his stomach and his stomach was very fat.

He had to get size ten adult clothes just for his stomach. His feet were fairly large he wore black shoes on his feet. He was Italian you could tell, he had an accent. One day when Chester was making pancakes for breakfast he was bringing them into the king when oh no! Chester dropped the pancakes right into the king's face. Boy the king yelled he was so tired of having food all over his face. So the king told Chester to buy a jester suit because the king wanted some entertainment. So Chester became the jester. Everyday Chester would do his entertaining. One day the king said that there is a competition for jester's and the prize would be a bakery with everything you want and you would even get a waiter too. Chester thought oh I would love that so he washed his jester suit and he had a bath ready for the next day.

The next day he put his jester suit on and went ot the competition. He was funnier than evern and when the judges decided Chester couldn't believe it. A

different jester had won Oh! but luckily they were mistaken. Chester won, yaah! When Chester saw his bakery he loved it and he was so happy he cooked deliciously. The End

Figure 4.23

Typed Copy of a Story
Written by Jane

One major strength of this story is detailed description of the main character. Following a swift introduction, "Chester was a cook for the king", Jane provides the reader with vivid, humorous details of a short, fat Italian cook wearing a hat "one size bigger than he should have" and black shoes on his "fairly large" feet. In physical appearance, he is described as a small man (e.g. "five foot four) with a "very fat stomach" that made it necessary for him to get size ten adult clothes just for his stomach. As cook, he wears a hat with a puff that is compared to his "very fat" stomach.

A second way in which the writer portrays the character of Chester is by his actions. First, the actions of Chester himself indicate clumsiness and a sense of humour. Chester dropped the pancakes and later as jester was "funnier than ever". Chester also reveals himself to be a competitive person by entering the contest and shows a secret desire to be a good cook (e.g. He wants to win so that he can own a bakery). He also makes himself tidy by having a bath and washing his jester suit.

The author also states her opinion of Chester (e.g. "He was very clumsy. I think he should have been a jester") and reinforces it through the king's viewpoint, that is, through what is said about

Chester (e.g. "The king yelled he was so tired of having food all over his face"). The king, therefore, thinks Chester is too clumsy to be a cook since he "dropped the pancakes" but finds him entertaining enough to "buy a jester suit". The judges find Chester to be an excellent jester by declaring him winner in the competition.

Although Jane's understanding of Chester's character may be largely intuitive, she has portrayed "Chester" rather well. He is a round, dynamic character whom we come to know as he changes during the course of the story.

Detail is supplied to enhance the reality of the situation; for example, Chester decided to enter the competition "so he washed his jester suit and had a bath ready for the next day". The plot seems to have been developed mainly to enhance the description of Chester through a series of events involving several cause and effect relationships (e.g. the king was tired of having food over his face, so he asked Chester to become a jester). However, the plot is more than a series of events. Conflict arises when Chester is not declared a winner by the judges even though he is extremely funny (e.g. "he was funnier than ever"). The problem is resolved because "luckily they [the judges] were mistaken "and" Chester won both the competition and the bakery. Thus the story has a happy ending, even though it may not be very realistic.

The writer appears to have enjoyed the writing experience as revealed by the mood of the story. First, she gently pokes fun at Chester through description of appearance and also by identifying his weakness (e.g. clumsiness) in a frank manner. Humorous

situations, such as the pancakes dropping on the king's face, add to the enjoyment of the story for both writer and reader.

In addition to providing readers with a detailed picture of Chester, the writer tries to heighten reader interest and understanding by including conversation (e.g. "One day the king said, 'You would even get a waiter'") while internal dialogue reveals Chester's personal thoughts; for example, when he heard about the competition, Chester thought, "Oh I would love that". Besides providing a clear, visual image of Chester, Jane also informs the audience that "You could tell [he was Italian because] 'he had an accent'". As well, she inserts a personal opinion (e.g. "I think he should have been a jester").

Through four years of continuous experience and experimenting with different ways to write, Jane appears to be developing her own writing style. As well, she continues to enjoy playing with language as revealed by repeated use of alteration (e.g. "Chester was a 'clumsy cook for a king', he was 'five foot four', and he got 'food all over his face'"). Likewise, rhyming words (e.g. "Chester became a jester") reveal enjoyment of words. The use of similes (e.g. "The puff on his hat was as big as his stomach") suggests an awareness that relating ideas through comparison often helps to express meaning.

Feelings are expressed through the quoted thoughts of others. Chester, upon hearing about the competition thought, "Oh I would love that", while the king shows frustration and anger as he "yelled he was so tired of having food all over his face". Emotions of

happiness also emerge after Chester, who thinks he has lost the competition, later finds out differently.

With regard to language structure, Jane launched her story by way of two simple introductory sentences (e.g. "Chester was a cook for the king. He was very clumsy"). However, not all constructions are that simple as ideas are expanded in various ways. First, some simple ideas are combined by using "and" and "so" (e.g. "He was five foot four and wore a hat . . ."). Secondly, Jane attempts to embed ideas, but runs into problems as she experiments with adverbs of time (e.g. "One day when Chester was making pancakes for breakfast he was bringing them into the king when Oh no! . . ."). By using "when" repeatedly she ends up with one long, incomplete sentence.

Thirdly, descriptive words (e.g. "he wore black shoes) and prepositional phrases (e.g. "into the king's face) help to make ideas more specific. Finally, Jane also expands some ideas by embedding subordinate clauses, one of which is used to begin the sentence, "When Chester saw his bakery he loved it and was so happy he cooked deliciously". Her invention of the word "deliciously" also suggests an awareness of the need for an adverb to describe the quality of energy and joy consumed by the activity of cooking.

On the whole, Jane reveals her ability to compose a story that focuses on personality and events pertaining to one main character, Chester.

A second tale, also written in grade four, unfolds as a fantasy of the wee folk (Figure 4.24).

The Mean Leprechaun

One day I was taking a walk on a bright sunny day in Ireland. It was a fairly good day, when I heard a sound I heard, "Oh these rotten bushes I'm all caught up. I peeked in the bushes and I saw a little green man.

I said "Hello".

He jumped and said "Oh hello"

I said, "Can I help you"

"Yes you can"

"O.K I'll pull you out."

So I went closer to the bush and pulled him out.

Once he was out he ran like the wind and I couldn't find him so I decided to lay down by a tree and have a nap.

When I was sleeping my dream said that leprechauns have gold so when I woke up I started looking for him then I saw this dark cave I went in and I saw him sitting there.

I asked "Where's your gold?" he said "never mind just get away else I'll cast a spell" I did'nt move when feathers came from everywhere I yelled "I'm allergic to feathers!" I ran out of the forest and I decided never to talk to a leprechaun again.

ps. but I guess I was still interested.

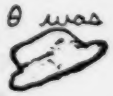


Figure 4.24

Copy of a Story Written
by Jane, Grade Four

The tale is mainly a series of fanciful happenings ordered in a logical manner, (e.g. "One day", "Once he was out", "then I saw him") but the ending features a final decision (e.g. "I decided never to talk to a leprechaun again"). The story is about the "mean leprechaun", but the plot has not been developed around the meanness of the leprechaun. Perhaps the author may have been trying to create this notion since the leprechaun told her to "get away else [he'd] cast a spell" and he caused "feathers to come from everywhere".

The story begins with a brief description of the setting (e.g. "bright, sunny" day which was a "fairly good day" in "Ireland"). The conversation between the author and the leprechaun suggests an awareness of the need to create audience interest.

Jane seems to have been concentrating on learning how to write conversation in the conventional way (e.g. paragraphing, quotation marks) in neat, cursive script. It is possible that concentration on these conventions affect her ability to focus on other aspects of the story, such as character development. However, as with all new endeavors, each aspect must be mastered gradually but not all are mastered at once. Jane's growing sense of story structure is apparent by the strong ending (e.g. "She yelled, 'I'm allergic to feathers', as he ran out of the forest and decided never to see a leprechaun again").

A third example of a story written by Jane in grade four was a mystery titled, "The Mystery of the Missing Erasers!!!". According

to her teacher, the story was motivated by a "writing card" which had a picture of a private eye detective by a chalkboard. The question asked was something like "When the dust settled what happened to the erasers?" Jane chose to write the following story.

THE MYSTERY OF Sept. 28
THE MISSING ERASERS!!!

I was a private eye and I was just eating my cucumber sandwich and reading my book, The mystery of the Giant Worm when millbury school was going out for lunch.

I continued reading and I herrd a knock. I went to get it and there to my surprise was a grade one I said "Yo what would you like? Or are you the private eye?"

"you mean private eye?"

"yah."

"yes why?"

Well our class has been losing lot of erasers like yesterday our teacher gave us one eraser each and that adds up to fifteen and today we only have six."

"O.K I'll be right over."

So I closed my book and went out the door.

"Oh I forgot my sandwich!"

I ate my sandwich, gulped it down and hurried away.

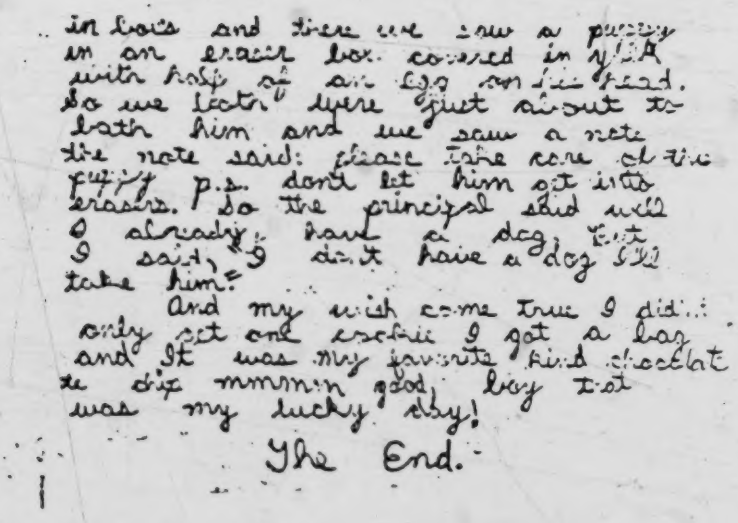
The school was very pretty and a good size.

When I got in, I went straight to the principal.

"hi, is there a problem?"

The principal said "There has been something here that has been breaking up erasers and stealing them and I haven't been able to find out who did it."

"Oh, well I will look on the
room. Which one should I look in
first - the grade one classroom or where?
"Well try the grade one classroom."
So, I went down and while
I was walking I saw some little mud-
dy spots. The principal was behind
me and so I said. "Mrs. Erikson
Mrs. Erikson! I see some muddy
spots I think this could be a clue
because last night it was raining
and it got all muddy, at about
five thirty."
"But, thats about the time I
went home and I didn't see any-
body."
"Hmmmmm I wonder? Well,
how about if I come back tomorrow
O.K.?"
"O.K., good bye."
"Bye."
So I got my coat on and left.
When I had done, the principal
was getting ready to go and she
walked out when she heard something
fall. She grabbed the door but when it
was going to shut! She put her
head in and didn't see anything
so she thought like! nothing here.
so she went home in a bad mood.
The next day I went over
cheerfully, and smelt something
delicious! The principal said the
grade one's were baking cookies
all day long I smelt cookies and
tried to keep working on finding
out who was stealing the crayons
when I was missing I could have
a cookie.
I asked the principal if she
wanted me to stay or not.
She said yes and told me about
what had happened the other night.
I said, "If we both stay tonight
we'll probably be able to find
this problem."
Then we heard something
it sounded like an owl, I'll,
we hurried to the grade 1 classroom
and we looked under both and



in back and there we saw a puppy
in an eraser box. covered in ink
with help of an egg on its head.
So we back there just about to
bath him and we saw a note
the note said: please take care of the
puppy. P.S. don't let him eat into
erasers. So the principal said well
I already have a dog, but
I said, I don't have a dog I'll
take him.
And my wish come true I did.
only get one cookie I got a bag
and it was my favorite kind chocolat
te chip mmmm good boy that
was my lucky day!
The End.

Figure 4.25

Mystery Story Written
by Jane, Grade Four

The story, set in a school, is a believable mystery which may even be related to Jane's own experiences. Jane related that she enjoys cucumber sandwiches and her mother confirmed that chocolate chip cookies are her favorite (e.g. "I was just eating my cucumber sandwich and reading my book, The Mystery of the Ghost Town.").

Greater variety in use of transitional words other than "then" (the most frequently repeated signal in several earlier stories), also helps to move the story forward until the mystery of the missing

eraser is finally solved (e.g. "so I went down", "when I had gone", "the next day"). Events are made more interesting through attention to detail and a more precise use of verbs. For instance, the author forgot her "cucumber sandwich, gulped it down and hurried away".

Later in the episode, the narrator "grabbed" the door, went over to the school "cheerfully", "smelt something delicious". Both the detail and attention to vocabulary (i.e. meaning through choice of words) serve to heighten interest and make the mystery more plausible as the action moves toward the finding of the culprit - a puppy in a box.

Resolution of the problem represents a child's wish fulfilled. The author "didn't only get one cookie, [she] got a whole bagful of her favorite kind, chocolate chip and also acquired a cute puppy. The puppy justifies the reason for the strange noises and the shortage of erasers since the note says, "Please take care of this puppy P.S. don't let him get into any erasers".

In this story, careful attention appears to be given to form. Written early in grade four, paragraphs and quotation marks are properly used. In addition, handwriting is neat and letters are well-formed. This story also reveals that Jane is becoming an increasingly able story writer who writes from different points of view.

SUMMARY - GRADE FOUR STORIES

As a ten year old writer, Jane tends to draw upon those years of early experience in telling her stories. Whether the ideas were drawn from reading or from watching television, or from personal everyday activities, Jane is now able to include fictitious and fanciful characters with whom she seems to be well acquainted. Details help the reader to visualize them easily. For instance, the characters have traits that are convincing. The private eye was reading a mystery book, eating a "cucumber sandwich", and loved "chocolate chip cookies". Chester had an accent which was decidely Italian. Since he was a baker, he wore chef's clothes (e.g. "puff on his hat"). The leprechaun was green, lived in a forest and had gold and magical powers. These attributes are associated with leprechauns. Therefore, experience, vicarious or personal, and knowledge gleaned from books, television or other sources, appear to be increasingly useful material for Jane in creating fictitious stories in grade four.

Each story seems to have a different focus, revealing development in several aspects of story. In "Chester", description was the main vehicle used to develop the character. Mainly through conversation, written in conventional format, the message of the leprechaun story is conveyed. In addition, an emerging sense of audience is manifested by way of increased attention to descriptive detail, expression of personal feelings and use of conversation to create interest.

With respect to her growing command of the language, Jane's sentences are, at times, quite complex (e.g. "I think [that] he should

have been the jester instead) and, at other times, concise (e.g. "So Chester became the jester").

In previous grades, to join two or more ideas, "and" was most frequently used. Jane now uses "so" more frequently (e.g. " . . . so Chester became . . .", "so I went . . .", "so I closed . . .", "so the king . . .", "so he washed . . .").

Variety in sentence structure shows Jane's use of inverted order (e.g. "When I had gone, the principal was getting ready . . .") as another alternative to the more common noun verb beginnings ("He jumped . . ."). The gradual increase of word modifiers (adverbs and adjective) (e.g. "I went over cheerfully", "cucumber sandwiches") since grade one and two, in particular, add interest, as well as provide valuable, explicit information.

Therefore, Jane, over the last four years, has been slowly but steadily maturing in her ability to structure her language.

Report Writing in Grade Four

At least two kinds of reports were written in grade four. Some were informal, based on personal experience while others were less personal, more closely resembling what Britton terms transactional writing. Although Jane was beginning to learn how to write reports in a more structured way, information based on personal experience continued to play an important role. One such example, shown in Figure 4.26, reports briefly a winter trip taken by the class to Rabbit Hill.

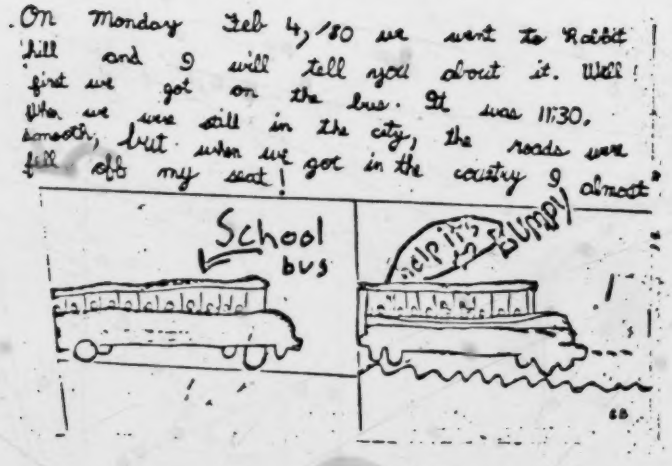

On Monday Feb 4, 80 we went to Rabbit
hill and I will tell you about it. Well
first we got on the bus. It was 11:30.
When we were still in the city, the roads were
smooth, but when we got in the country I almost
fell off my seat!
School
bus
Help it's bumpy!

Figure 4.26

Report Based on
Personal Experience

Specific time and place are written more like a journal (e.g. "On Monday, Feb. 4/80 . . . it was 11:30"); awareness of the reader is apparent (e.g. "I will tell you about it") and experiences are recounted in sufficient detail that the reader can relate to the happening (e.g. "When we got in the country, I almost fell of my seat"). Illustrations, instead of words, highlights the experience; for example, the main characteristics of a school bus as well as the bumpiness of the road can be seen in Figure 4.26.

According to the teacher, the children in Jane's class, were instructed to xerox copies of their report drafts, then "cut and paste" the parts in order to rearrange them under formal headings as shown in Figure 4.27. (A typed copy of the report is included in Appendix F.)

Ukraine

An old Russian saying is Moscow is the heart of Russia, St Petersburg is head, but Kiev is its mother. Kiev is the Capital of the Ukraine I decided I wanted to know more about the joyful colorful group.

Location

The Ukraine is in the continent of Europe. It is on the northern Eastern hemisphere of Europe. The latitude of the Ukraine is 46°-52°N the longitude is 23°-40°E. The Ukraine is on the South west bordering on Poland, Czechoslovakia Hungary, Moldavia and Rumania. The southern border is the black sea the northern border is Russia and Bilorussia and the Eastern border is Russia

Terrain

The Ukraine is mostly plain lands but they have a mountainous area — they are called the Carpathian Mountains.

Rivers and Lakes

The three main rivers in the Ukraine are the Dnieper Dnestr and the Desna river some of the lakes are Kremenchugskoye reservoir and the Kakhovskaya reservoir.

Cities

Kiev is the Capital of the Ukraine and some of the other cities are Odessa, Kharkov, Dnepropetrovsk, Lvov, Donetsk, Krivoy Rog. Most of those cities are popular for mineral or coal but around Kiev it has a lot of forests.

Language

The Ukrainians have their own language. They have their own alphabet. And they write very different. It is very neat the way they write.

Art and dancing
The Ukrainians love color they love to decorate. The Ukrainians are a very artistic and colorful group. They are very joyful people they like decorating eggs and dancing beautifully and their beautiful embroidery. If you ever see them dance its beautiful the way they show their feeling and the way the people make the costumes with bright color and it suits their joyful happy dances.

Figure 4.27

Report on the Ukraine,
Grade Four

Although this language is more formally structured (e.g. "The Latitude of the Ukraine is 46°-52°N), it still tends, at times, to be expressive (e.g. "I wanted to know more about the joyful, colorful group). However, content, divided into appropriate sections (e.g. location, terrain, etc.), is mainly factual in nature. For example, Jane states that the three main rivers of the Ukraine are "Kremenchuzskave, Vdkhr and Kakhcvskcye" Vdhr and Kiev is the capital city. The interest in the "colorful group" suggest that Jane, actively involved in learning about the Ukraine, is motivated to gather further information, probably by reading. It also appears that, after having internalized the ideas, gathered by reading about the Ukraine, she proceeds to re-create the experience. Her writing reveals a conscious effort to provide information as well as to express concern for people (" . . . they like decorating eggs and

dancing beautifully and their beautiful embriodery'). This concern can be traced back to Jane's diary writing in grade one and two when, for example, Jane expressed concern for the pain felt by Jimmy after his snake bite attack.

Verse Writing in Grade Four

Whether or not Jane made earlier attempts to write poetry, the only samples available were written in grade four. Two of the attempts to compose rhymed verse were based on personal experience at a fair (Figure 4.28).

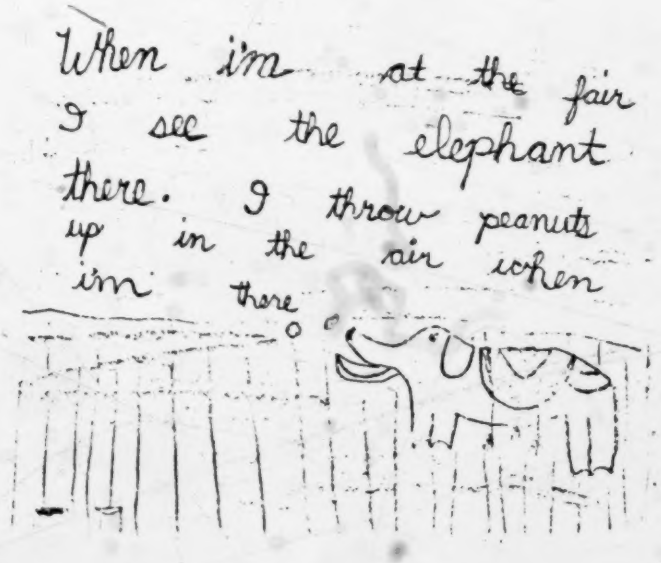
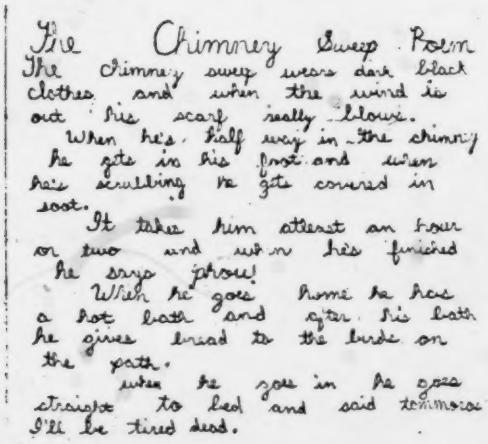


Figure 4.28

Copy of Rhymed Verse Written
by Jane, Grade Four

A third piece of verse was motivated by the teacher, who introduced to the class a 'real' chimney sweep. He explained the fine points of his trade and displayed his artifacts. Following the

presentation, the children were given the freedom to write about him in any form they deemed appropriate. Jane chose to write a 'poem' describing the work of the Chimney sweep (Figure 4.29).



The Chimney Sweep Poem

The chimney sweep wears dark black clothes and when the wind is out his scarf really blows.

When he's half way in the chimney he gets in his face and when he's scrubbing he gets covered in soot.

It takes him atleast an hour or two and when he's finished he says phew!

When he goes home he has a hot bath and after his bath he gives bread to the birds on the path.

when he goes in he goes straight to bed and said tomorrow I'll be tired dead.

Figure 4.29

"Poem" Written by Jane,
Grade Four

Again she was rhyming couplets in prose form. The piece is also a narrative. However, the separation of each idea into a paragraph suggests a growing awareness of verse in conventional form. The main character is described (e.g. "The chimney sweep wears dark black clothes") while detail personalizes the situation (e.g. "he gives bread to the birds on the path").

In the verse writing at the grade four level, Jane appears to be experimenting with the concept of poetry. However, her verse is still more expressive, perhaps because her experience up to this point in time has been mainly with story writing.

While it is known that in grade one and two Jane had many stories read to her, it is not known to what extent poetry was included. Since Jane seems to be just beginning to grasp the feeling for verse, perhaps she has had less experience with poetry than with prose. However, while there is some struggle with flow of verse, a more difficult form to control, it is possible to observe that Jane has meaningful ideas to convey (e.g. chimney sweep and his work).

SUMMARY - GRADE FOUR WRITING

On the basis of available samples of Jane's writing, an attempt has been made to describe Jane as an "able" grade four writer. Her ability to write for different purposes has been demonstrated. Reports reflect increased movement towards informational writing, while the verse and some of the prose reflects an early attempt to express herself in poetry. In this summary, as in the previous summary, patterns of writing growth are cited under three headings; (1) Content and Structure, (2) Language Structure and Style and (3) Form.

Content and Structure - Stories

As was previously mentioned, stories in grade three were fictitious and imaginative. Although they were still fictitious in grade four, elements of realism and/or personal experience, were again present, as cited in the grade one and two stories.

Sense of story continued to develop. Introductions, similar in grade one and two, (i.e. fairytale) changed to beginnings more pertinent to the story in grade three. The grade four writing beginnings were similar to grade three, usually focusing immediately on the main character or setting. Settings, which were more detailed in grade three than in grade one and two, continued to contain specific information in grade four (e.g. "bright, sunny day"). Sequential ordering of events was adequate from grade one to three, but some building of action in the plot appeared in one grade three story. In grade four, building action toward a climax continued through use

of cause and effect relationships, or, as in the mystery story, through clues. However, sequential ordering of events continued as main events continued to be well outlined. Endings in grade one and two were usually "happily ever after" types. A change occurred in grade three in that they were no longer necessarily happy. Likewise, in grade four, endings were used to provide appropriate conclusions and were not necessarily happy.

In grade one writing, characters were developed mainly through description of physical appearance. In grade two stories, author's comments concerning the main character were added. Conversation between the central character and others as well as actions of the character, were other techniques used to develop character in grade three stories. In grade four, all four ways of developing character were observable, along with the comments of others in the story reflecting a gradual growth in ability to develop well-rounded characters.

In grade one and two, stories were mainly about others and written in third person, signifying that Jane viewed story as being told by someone but not by Jane, the person. In grade three, stories changed, for the most part, to first person narration with the storyteller as narrator (i.e. "I") although one story was written in third person. In grade four, first person narration appeared in two of the three stories, with the storyteller taking the role of the central character in the story. On story was written from a third person point of view.

A sense of audience was stronger in grade three, with Jane speaking directly to the reader. Conversation was another method of relating to the audience. In grade four Jane did not speak directly to her audience, but continued to use conversation and, in one story, included a postcript.

Content and Structure - Reports

Reports were short and simple in grade two. They were based on personal experience but included vicarious (reading) experience. In grade three, reports were much longer than those written earlier, and reflected further movement towards transactional writing. In grade four, however, both personal experience and informational writing were recorded. The informational report was organized under headings in a fashion taught by the classroom teacher. In grade one and two reports, illustrations were needed, likely to convey meaning. In grade three, they appeared optional, and in grade four, appeared not to be needed.

Language Structure and Style

With respect to language structure, Jane, in grade one and two, appeared to understand that language could be expanded. Through the grades she gradually used a variety of methods to expand sentences more frequently and effectively. Co-ordination was used most often in grade one. Conjoining ideas by "so" or "but" were added. Gradually, more descriptive words were used and prepositional phrases also appeared more frequently, as Jane became increasingly aware of

providing detail. Finally, by grade four, subordination was used regularly to embed ideas.

Vocabulary in grade one and two dealt mainly with realistic life experience. She appeared to use all the words she knew (e.g. "beds, chairs, lipstick, toys"). In grade three Jane used words to create imaginary creatures (e.g. "pink polka-dotted zebra", "Hesselder" monster). In grade four, Jane appeared to have a repertoire of words from which to choose in order to heighten interest. At times, in grade four, the words seem to have been chosen because of their appeal to the author (e.g. "grabbed" the door, "kick the problem").

Tense gradually became somewhat more complex. In grade one and two it was mainly simple past or present. In grade three it was mainly past tense but in grade four, both past and imperfect (e.g. "was taking a walk") were evident.

Ideas in grade one and two tended to be simple and implicit. They were often written as if in a spontaneous flow of talk. In grade three more details were included. More sophisticated "book" language, with attention given to paragraphing, was used in grade four. All through the grades, emphasis was achieved either through repetition of words, letters, or through rhyming words.

Form

Conventions, such as capitals and periods gradually became appropriately placed by grade four. Exclamation marks, and question

marks were also correct by grade four. Paragraphing was used more appropriately in grade four writing as well. Spelling gradually moved from phonetic attempts in grade one to correct spelling in grade four, signifying increased control over written language. Printing (in grade one) gradually developed into neat cursive handwriting by grade four.

Over the last five years, Jane has matured as an able young writer in that she is now free to choose language appropriately to convey intended meaning. She is able to use language for different purposes and from varying points of view. Stories reveal an increased ability to develop story elements; reports show evidence of movement towards more formal, informational writing and verse reflects an early attempt to speak in the poetic voice. Perhaps, as she continues to mature, Jane's writing will become more and more easily represented along Britton's continuum.

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

SUMMARY

The main purpose of this study was to examine samples of written language composed by one child over a five year period, seeking patterns of development. Possible similarities between the child's written expression and reported past experience were also sought.

The subject of the study was a girl, in grade four, registered in the Edmonton Public School System. She was judged by her current language arts teacher to be an able writer.

In order to create a profile of the subject as a maturing writer, the following case study techniques were used to gather data: (1) interviews, (2) collection of a limited number of written language samples saved by her mother and grade four teacher; (3) other personal data, and (4) observation. The interviews and personal data yielded information concerning the child's early experience at home and school which might be useful in determining early interests and "coping behaviors" in the development of the written expression of the child. The collection of writing from pre-school to grade four yielded the information needed to describe developmental patterns in writing over a five year period.

FINDINGS AND CONCLUSIONS

Within the limitations of the study, conclusions have been drawn, regarding patterns of growth or development in one child's writing over five years (from preschool to grade four). Possible relationships

between the child's written expression and reported past experience have also been discussed. The major findings and conclusions are stated in relation to the main research questions posited.

Research Question 1

What developmental patterns of growth and/or change in writing may be discerned?

In the examples of Jane's writing (grades one to four), four main kinds were identified. From them, it was possible to observe emerging and/or changing patterns of thought and language.

Development in Thought and Language

Included in the collection of written samples were four main types of writing, that is, diary entries, stories, reports and verse. The diary entries represented the most expressive form of writing in that the ideas were drawn from highly personal experience and written for self-enjoyment. Stories and reports tended to move gradually away from expressive towards transactional language in that they contained information intended for others as well as for self. Infrequent examples of the poetic voice suggested the young writer may have been experimenting with literary language (e.g., rhymed verse and expressions such as "I love you for love.").

When Jane was in kindergarten, her drawings centered around self and her family. Likewise in grade one, diary writing was egocentric, that is, it centered on experiences related to and reflecting self. Topics were highly personal, concrete and realistic. As Jane began to write stories, however, a movement away from self, towards concern

for others (i.e. decentering), was apparent. Even her grade one stories tended to be about the life of someone else; events were not focused on herself, but on other characters.

Unlike many children who, in their early stories, oral or written, tend to center on action around themselves; Jane was able to remove herself from the story situation. She appeared to perceive a story as being told by someone else. Perhaps, because Jane's stories appeared to be based on familiar re-told tales, the latter may have helped to increase her awareness of story as narrative.

In Jane's beginning writing, ideas tended to be realistic, concrete, simple and often implicit. By grade three, however, Jane, having discovered the imaginary world (probably through reading and experiences with drama), included ideas that tended to be more abstract. One year later, Jane seems to have been able to create unique, fanciful stories out of her imagination. She appeared to have the option of using ideas that were either realistic or imaginary, drawing on either or both resources.

In grade one and two writing, the flow of thought tended to be spontaneous and uninhibited; more like speech. In her later writing (grade three and four), Jane was increasingly able to organize and structure language and ideas. There was more "book" language and some ideas were separated into paragraphs.

Ability to Structure Language

At six years of age, Jane was already able, not only to write simple sentences, but also to expand ideas. Although co-ordination of

these ideas was achieved most often by the use of "and" or "but" as a means of expansion, descriptive words, prepositional phrases and even subordinate clauses were used to convey meaning. As she continued to mature, Jane's writing indicated that she was learning gradually how to create effective sentences. For example, transformed basic structures such as interrogative and embedded ideas (through modifiers—words, phrases, clauses) occurred more frequently across the grades.

When first beginning to write, Jane appeared to use all language available to convey intended meaning. Later on, she seemed to have acquired a "growing" repertoire of meaning vocabulary, enabling her to select words which appealed to her (e.g., "gulped a sandwich" "grabbed the door"). Thus, vocabulary, which tended to be concrete and general in grade one, gradually became more precise and abstract by grade four (e.g., "I went over cheerfully"). Detailed illustrations, in beginning writing, helped to convey intended meaning which the young six-year old writer, due to inadequate vocabulary or writing skill, was not yet able to express verbally. As she matured, however, illustrations, in stories or reports, seemed to become an option.

Stories were similar in length in grade one and two (varying from eight to thirty-six ideas [noun plus verb phrase]), with the exception of one long, familiar tale retold, "Goldilocks and the Three Bears." In this story, Jane appeared to have internalized a great deal of the language structure of the original, probably through having heard the story many times. One grade three story was markedly longer, as was the majority of stories written in grade four.

In her beginning writing, Jane appeared to enjoy playing or experimenting with language. Across the grades, her stories included examples of alliteration and repetition of words for emphasis. Echoic words were added in grade three. Continued use of alliteration, along with rhyming words, were evident in her grade four writing.

With respect to form of written expression, control over correct placement of capitals and punctuation was gradual. Organization of ideas into distinct paragraphs first appeared in grade four reports.

Since Jane began to write early in grade one, phonetic spelling might be expected. However, as increased control was gained over written language, conventional spelling of most words was evident. Printing, large and irregular in beginning writing, was gradually replaced by small, neat letters. In time, Jane developed a similar style in cursive handwriting.

Ability to Structure Story

Although only four stories were available for this study, many stories were written in grade one, according to comments made by the teacher and mother. Besides, numerous stories were read to her, within her family, during her first five years of life, as well as by her beginning teacher. As early as grade one, Jane seemed to have understood intuitively, perhaps, that a story had parts. Early stories featured "Once upon a time" beginnings, brief middles and "happily ever after" endings. More appropriate endings, which brought the action to a conclusion, were obvious in grade three and four stories.

Even in her first written stories, Jane tended to build her

stories around a main character. At first, she seemed to focus on describing the physical appearance of the main characters. Gradually, other ways of developing them were realized; for example, by grade four, author's comments concerning the main character, conversation between the central character and others, as well as author's comments about him/her were used to produce a well-rounded character.

The plot, seemingly less significant to the story than the characters, consisted mainly of several events, ordered in sequence. However, in one grade three story, the writer attempted to build action leading to a climax. In the grade four writing, Jane seemed to be striving to establish cause and effect relationships (e.g., the "Chester" story). In addition, some events were not only sequenced, but also developed in greater detail than were earlier works.

One rather unusual feature of Jane's first stories was that they were first narrated in the third person. Jane seemed to view story as a fictitious adventure about someone else. On the whole, stories were the most frequent type of writing found in the samples.

Research Question 2

What early experiences in home and school (i.e. early interests and "coping behaviors") were "used" in the development of the written expression of this child?

Jane's mother deliberately devoted time to Jane, during her pre-school years, talking and sharing ideas with her. Transcripts of oral language indicated that even at age three, Jane was articulate and inquisitive, learning how to draw, with the help of her mother.

Jane also learned early to associate books with enjoyment, as stories were read to her from infancy. She learned to sing nursery rhymes and other songs before the age of three. Jane's appreciation of music, expressed in her diary writing, probably relates to early, happy experiences with music in the home. Jane's early sense of story, evident in grade one writing, may be attributed, in part, to listening to the many stories read or told by her mother. Moreover, since Jane saw her mother performing in a drama troupe, it may have created an interest in this art form, as well.

Although Jane became a "good" reader in terms of test scores, she was not an avid reader, according to her mother, until her close friend seemingly stirred Jane's interest in grade four. The question might be raised as to whether this change in attitude may lead to positive effects in future storywriting.

That some personal life experiences were reflected in Jane's writing was confirmed by her mother who stated that Jane enjoyed drinking Koolaid and eating cookies, not unlike the dragon in the grade two story. The spaghetti and meatballs referred to in the grade three story about Mr. Highter was also a favorite supper dish in Jane's home, as were chocolate chip cookies, the kind identified in the grade four mystery story. As well, Jane was allergic to feathers, a fact she related in the "leprechaun" story. The activities leading up to the opening of gifts in the grade two Christmas story were similar to her own home experiences. Events such as making snowmen and going skating also tended to be typical of Jane's real life experiences.

Jane's grade one teacher read many stories to the class, discussed them and even encouraged frequent, impromptu dramatization, which also could account, in part, for Jane's early maturing sense of story. Besides, she encouraged the children from the beginning to write frequently, recording personal experience in diaries and reports, and composing "books" of stories.

In response to the children's writing, this same teacher wrote encouraging comments, sometimes in cursive script. Accuracy of punctuation in beginning diary writing suggests that assistance by the teacher may have been given, since the teacher would write comments such as "A sentence always begins with a capital and ends with a period, Jane" when necessary. In contrast, punctuation was much less accurate in Jane's grade one stories, suggesting that the teacher was more concerned with content, freeing children to write creatively, rather than with correct form.

By grade three, Jane was trying to organize her thoughts into writing more effectively by way of paragraphs in her reports. It is highly probable that teacher instruction contributed to this development.

At times, Jane revealed a mature sensitivity to the needs of people; for example, she expressed a desire to join UNICEF in order to help people. Empathy was also indicated by reference to "poor" Joseph with "tired feet," "excited" children and a "sad" girl. She also appeared to feel close to nature (e.g., "she liked the wind" "bright, sunny, day" "peaceful, relaxed feeling" [out in the snow]).

Moreover, Jane told the researcher about her enjoyment of the beauty of plants. Emotions of fear, love, excitement and sadness were expressed in grade one and two writing, and, although not as pronounced in later writing, happiness was a recurring theme.

From the samples of Jane's writing, described in this study, the development of one able young writer has been traced. In so far as it was feasible, experiential factors that may have contributed to that growth have also been identified.

IMPLICATIONS

The findings in this study have certain implications for education, even though it focused only on the written expression of one child.

1. The present study reveals that a close reading of a child's written expression can provide valuable information concerning development in his/her writing. Teachers need to identify and reflect upon what children say and how they say it, if they are to respond appropriately in order to help children learn to write effectively. By so doing, the teacher can then "read out" from child behaviors to teaching action, rather than "infusing methods into the teaching of writing whether the child is ready or not" (Graves, 1979, p. 77).

2. By continuously examining what children have written, educators can gain insight into how children learn to write at various stages of development.

3. In the classroom, systematic use of cumulative writing folders to monitor progress, would allow teachers to provide an alternative to

reporting scores or marks. Besides, writing samples, collected over the years, would provide useful instruments for assessing continuous growth in meaning vocabulary and ability to structure and use language in stories, reports and other types of writing.

4. If Jane's writing is indicative of the writing of young children, then it seems logical that the retelling of stories, by beginning writers, is an appropriate and effective way of gaining experience in how to write a story.

5. In general, closer observation of what children say and how they say it, both in oral and written language, should provide insight, not only into language development, but also into the development of personality, and thought, both cognitive and affective.

RECOMMENDATIONS FOR FURTHER RESEARCH

1. Replications of this study, concerned with growth in one child's written expression across the grades, should lead to more conclusive information from which generalizations can be made, regarding developmental patterns.

2. A similar study might be carried out with small groups of children so that similarities and differences of developmental patterns in written expression might be established.

3. If samples of the oral and written expression of children were preserved from infancy on, comprehensive study of language development would be possible.

4. Further research should be carried out to acquire additional information concerning the effect of parental and teacher influence on children's written expression.

CONCLUDING STATEMENTS

This study was undertaken in order to discover and attempt to describe, the main characteristics of Jane, designated as an able, maturing, young writer. As well, the intent was to determine whether or not patterns of growth in language and thought were apparent. Possible relationships between the child's written expression and reported past experience were also sought.

Although the findings in this study are tentative, nevertheless they contribute to the advance of an essential body of knowledge about children as beginning writers. As well, this study should help pave the way for further studies designed to gather information concerning developmental writing processes. In-depth studies of children serve as a feasible way to gather as much information as possible, regarding vital thought and language processes involved in learning to write. It is believed that this study will contribute to knowledge regarding development in children's written expression, as well as how to effectively study one child's language over time.

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APPENDICES

APPENDIX A

LETTER TO THE PARENTS

6851 - 111 Street
Edmonton, Alberta

April 10, 1981

Dear Parents,

Allow me to introduce myself by telling you that I am a graduate student at the University of Alberta in Edmonton, majoring in Language Arts. My thesis topic is "A Descriptive Study of Able Grade Four Writers." My purpose is to attempt to find out what makes a young writer able. I plan to explore this problem by working closely with an able writer and studying his/her language ability and development. I hope to create a profile of the child.

I Observation of the child
- a) in the home
- b) in the classroom
- c) while composing

II Interview (to find when the child showed interest in reading and different types if writing)
- a) with parents
- b) with teachers (past and present)
- c) peers
- d) significant others in the child's life

III Collecting Oral and Written Samples (in order to look for patterns of language development)
- a) preschool to the present
- b) ask the child to compose some stories for me while I observe and ask the child to comment on what he/she has written.

IV Study of Records
- a) reading scores
- b) report cards

V Questionnaire/Inventories
- a) general interest inventory
- b) reading interest inventory

If you have kept samples of your child's writing since kindergarten or later, I would be most grateful if you would allow him/her to participate in this study. Please be assured that although the child's written samples will be included in the study, identity will remain confidential and anonymous. If you are willing to allow your child to participate in the research, kindly sign the form below:

I am willing/not willing to have _____ participate in the research titled, "A Descriptive Study of Able Grade Four Writers".

Signed _

Date _

If you wish to have additional information, feel free to contact me at:

Home
Office

Your cooperation is sincerely appreciated.

Yours truly,

Joy Olson

Joy Olson

APPENDIX B

INTERVIEWS

Oral Questionnaire - Parents

1. What samples of the child's material have you collected over the years from early scribblings, drawings, pictures, stories, cards, letters, pieces of writing composed at home or school to the present?

2. Do you recall first or early attempts to express himself/herself in written form? What were they like? At what age?

   I gave her pencils, crayon and paper when she was very small. She started with scribblings and at 2 drew a recognizable picture of an elephant. By the age of 2, I had taught her the alphabet. She could recognize and point out the letters.

3. Did you provide instruction or encourage the child to write, or was it self-initiated?

   I encouraged her and taught her (i.e. the alphabet).

4. Can you recall anything that stimulated the child's interest in trying to write?

   The materials she had to work with. TV was definitely an influence - Sesame Street from 1 year old. She sent cards when she was little and also wrote letters. Television has had an influence in her stories (i.e. detective). She seems to have picked up plot from her reading.

5. Did a grandparent or close relative take significant interest in the child's writing or reading ability?

   Yes. There were cards back and forth and also telephone calls.

6. Do you remember when the child first started to speak? Does he/she talk much now?

   By the time Jane was 2, she could recite nursery rhymes. I have some tapes. She talks a lot at home and has a very good vocabulary. At 10 years of age, her self-confidence in speaking really developed. Now when my (mother) friends drop in, she is at ease in carrying on a conversation. Reading has increased lately as well.

7. Are there any writers in your family?

   Her grandfather enjoys writing poetry and has written a children's book. It hasn't been published. He read it to Jane and her sister. I do a lot of writing (i.e. university papers, etc.) connected with my work and has seen me write since she was small. I have a desk downstairs and she has seen me there a lot.

8. Are there any avid readers in your family?

   Yes. Both my husband and I. We read novels and we have different periodicals and magazines in our home. The children get National Geographic and belong to the Arrow Club.

9. What does the child like to write at present? Has this changed over the years?

She does writing associated with school assignments but writes the odd letter at home. It has been mainly school assignments.

10. To what extent does the child read at home and/or for pleasure? What age was the child when he/she first showed an interest in having stories read to him/her?

When she could first understand. I read books even when she was six months.

15-30 minutes a day - usually before bed.

11. Do you recall the child's early attempts to read? What were they like? Did you encourage the child to read or was it self-initiated?

At kindergarten age she could finish sentences from books that had been read to her - rote reading.

12. Did anyone read to the child when young? What type of material?

Yes. Fairytales. I made up stories and songs.

13. Can you recall anything that stimulated the child in learning to read?

I encouraged her to read favorite books of mine. She has a good friend who is an avid reader. This friend encouraged her to read certain books. Jane found she enjoyed them and has been reading more since she was 10. She also reads to her little sister every night.

14. What does the child read at present? Has this changed over the years?

Mystery, autobiography, Wilder, Blighton, Blum. Yes. She has changed from reading animal stories to reading people stories.

15. Does the child have a book collection?

Yes. Multi-variety - Charlie Brown, Magic books, magazines, children's novels i.e. The Black Stallion. She has at least 100 books.

16. How does the child get his/her books? Did you guide or were they self-chosen?

I guided her and she chooses her own from Arrow Books. Now her friend, who is an avid reader advises her.

Oral Interview - Child Transcribed

1. Do you remember when you first wanted to start to write?

   I'm not really sure but I think my mom probably started me - well I probably did numbers and things but like my sister starts early because I help her but - I don't really know.

2. Do you remember writing cards or doing any kind of printing before kindergarten?

   Well probably signing my name on cards - but I don't think writing.

3. Did your mom encourage you to write at all when you were small?

   Yah I think she asked me to write things but I'm not really quite positive.

4. Do you remember anything that made you interested in wanting to write and by writing I mean cards, stories, poems, letters - ?

   Well kind of books made me want to write like when I was small my mom would read them and I'd kind of want - like I'd think and I'd kind of want to write it but I didn't really know how.

5. How old were you then?

   I'm not sure. Probably before kindergarten.

6. What about when you got to school?

   Well I would usually write what something was. Like if there was a chicken or something I'd learn . . . I didn't write any stories then.

7. Was that for teachers?

   Um for teachers.

8. Did a grandparent or any close aunts or uncles take an interest in your writing - cards or anything like that?

   Not really.

9. Did you talk a lot when you were young?

   Yes.

10. Enjoy talking?

    Yes.

11. How about now?

Um, well I don't talk as much because like you can't really talk as much in school now but yah I like telling people like when I went on holidays and everything.

12. So you enjoy talking about it. Do you like writing about it too after you've talked about it?

Um, yah I like showing the teachers - instead of saying it you just write it - show her.

13. Is there anybody in your family that writes?

What do you mean?

14. Well have you seen anybody writing. Does you mom or dad write - have you seen them writing or do you know of anybody else - aunts or uncles that like to write poems or stories?

Oh yah, my grandpa and grandma. Like my grandma's an artist and my grandpa really likes - he's made up lots of songs and they've made up this book. It has - he's wrote poems and my grandma's drawn - did the pictures - and my mom writes quite a bit 'cause of her drama and everything. Yah she writes - I don't know if she writes stories - yah she writes some.

15. Are there people in your family that like to read?

My dad and my sister really enjoy listening to books and my mom reads a lot and so do I.

16. Can you tell me the kinds of things your dad and mom read?

My mom reads stories of people and things. I'm not really sure because I haven't really read them or anything.

17. Do you see your dad read newspapers or magazines or things like that?

Yah my dad reads the newspaper a lot and magazines - they read Time and everything.

18. What kind of things do you like to write now?

Um, well now I like writing more about describing more and like about people - like funny and also just serious.

19. Is this in stories or poems?

Well when I was in grade three we were doing more poems and I was pretty good at that and also just rhyming. Now I like writing more stories.

20. Is this for school or do you do it at home too?

Well I don't really do it at home, I mostly do it here.

21. Has this changed? Did you like to write about other things than you do now?

Yes I'd like to write about animals 'cause I wasn't as old and didn't know as much so I just mostly wrote about animals and things.

22. How much do you read at home just for pleasure?

Well if I get time I like to read before I go to bed.

23. Do remember how old you were when you wanted to have stories read to you?

Well, I think that started at even 2 or just 1.

24. Do you remember when you wanted to start to read?

Well I was about maybe 4 or 5.

25. When did you take a real interest in reading?

Um well I was probably around 5 because in grade 1, you start and I was pretty excited to go to school and start everything.

26. When did you do more reading on your own - reading for yourself - not at school but for pleasure at home?

It's more now older - well, it's all the time like I don't read as much in school ' cause you don't get as much time and at home you get more quiet and you feel a little more comfortable at home to just read.

27. Did anyone read to you when you were young?

Um well, my grandma sometimes stayed- like my grandma would take care of me when my mom and dad were on holidays and they'd read quite a bit to me - and my mom and dad (read to me).

28. And what kind of things did they read?

Well sometimes just little poems and animals and Naughty and things - I liked that.

29. What about fairytales?

Um yah, some of them but I didn't enjoy fairytales as much. I would like sometimes funny stories and I don't think fairytales were my favorite right then.

30. Can you recall anything that made you interested in learning to read?

Well sometimes writing. I was really interested in trying to write. I would just scribble and see if it did anything.

31. Do you remember anything that made you interested in wanting to read now?

Well, I do get a lot of people that say, "This is a very good book. You should read it" and I just find if I see something - a girl or something and it says her name or like Heidi I'm reading right now and I enjoy it.

32. So if you see another book by the same name you read it?

Yes.

33. You said people tell you about good books. Is there anyone in particular?

Yah my friend, she read a lot. She read so much and she says that I've got a lot to read because she reads so fast and I talk to myself when I read - I don't really just read it 'cause I sometimes don't understand and I have to read it over and finally find what it says.

34. When you say you talk to yourself does that mean you read aloud?

Well sometimes, even now sometimes or when I was smaller I used to just pretend I had a class and I'd just read it like I'd pretend I was the teacher and also when I talk to myself I just say it inside like I just say it in my mouth I just read the words.

35. Do you read it word by word to get the meaning?

Well I usually read it - word. Well I kind of just read the sentence but I do it kind of slower than other people but . . .

36. Just to get the meaning.

Yes.

37. What kind of things do you like to read now?

Well peoples' life and I really like still about reading Criminals like um sometimes sad stories and I get a lot out of them because I always think about people that are poor and then I read like Florence Nightengale - she's a lot like me - she wanted to be a nurse so badly and I kind of want to go with Unicef and everything so I just read about people that are hurt or something.

38. So you're interested in that kind of a field?

Just kind of life.

39. Helping people?

Yes and also just the world you know nature and everything.

40. Has this changed over the years?

Yes 'cause like when I was small - more serious stories I didn't really like them as much because I was smaller - it was more boring when you listened to some and I liked more funny - you could laugh and everything.

41. Do you have a book collection?

Yah I have them by my bed and I have a whole lot.

42. Can you tell me how many - just an approximate guess?

Oh about 50 to 100.

43. How do you get your books?

Well by the Arrow books and like just when I read something like by an author I'd thing "Well I'm gonna try this other book so I might buy it". And if I get money I think, "Well I like this book by this author so I'll just go and buy one".

44. Are they mainly yourchoice or has someone guided you in choosing your books? or both?

Well it's kind of both because the librarian gives you books to read and see if you like them and um but now I'm starting to just. . . well it's kind of both like. At the library I pick my own and she also gives my ideas.

45. What about at home? Do your parents or your friends guide you?

Well it's more me. I pick them.

Thank you very much.

(Grade 3/4) Teacher Interview Re: Jane

Teacher = T

Researcher = R

R: Does Jane write from what she has read or is it her imagination?

T: I think her's would be more imagination. I don't think she's put so much of what she's read into the stories - maybe a general idea but I don't think it's incorporated so much.

R: Have you noticed a change in Jane's writing style - product or process?

T: Not too much. Like most grade four students she has become able to do it and she writes longer stories. They're in the third person - are more presented to an audience. But I haven't really studied Jane's.

R: What about the way she writes?

T: I don't think there's any drastic change there at all.

R: How would you rate Jane's general reading?

T: She's very good. It does help to be a good reader. It seems to relate there.

R: Does she read a great deal?

T: Yes, she does. She does seem to go for the fiction books. I think she spends quite a bit of time with the 398 books -

fairytales, folktales, and also the funny ones. I think a lot of what her best friend reads is probably referred to Jane and Jane would pick them up afterwards.

R: How would you rate her in oral language?

T: Excellent. She does very very well. She is also into drama quite a lot. She carries herself - apparently her mother was on the stage. One of our teachers had seen (her mother) on the stage and then, later on, Jane. She's almost identical the way she carries herself and the way she was dancing.

R: What about the words she uses - are they big words?

T: Not overly large but she does have a good vocabulary and she uses it. She's able to express herself very well and she's not going to be put down by anybody. She was one girl that told someone else that they had to stay on the topic when they diverged.

R: She sounds like she participates.

T: Oh yes! I would say that she is one of the leaders in small group situations - not so much in large groups. She doesn't back off but she's not one of the ones that has to constantly put herself forward. If she was in a class that had more girls in it I think she would probably speak more than she does. She does speak. There are some boys there that are pushing - but sometimes she lets them go ahead . . . but in smaller groups she definitely takes part.

R: Do you have any comments on her listening?

T: Excellent.

R: Could you comment on Jane's performance in the academic areas?

T: At whatever Jane tries, she performs at an excellent level. She really gets into anything she tries and she does her best at it and finishes quite quickly. Math would probably be her weakest area. She has to work at it a great deal but she still is able to. I'd say she's getting B's or A's.

R: How would you rate her as a student in general?

T: Oh. A beautiful child. An excellent student. I'd take her home anytime.

R: Are there any factors which you feel might relate to an understanding of Jane - particularly in writing-process or product?

T: I think that from now on she'll be composing stories pretty well that will be logically developed. I'm wondering if she'll somehow relate this into the dramatic field. I think she will tend towards the dramatics. I think the relationship she has with her parents could be one of the factors, too, in writing because it seems like they have an excellent rapport. I think they're quite strict with her but they also are very supportive and they give her a lot of encouragement in school. She has dancing lessons.

R: OK. Thank you very much.

APPENDIX C

INVENTORIES
AND
QUESTIONNAIRES

GENERAL INTEREST INVENTORY

1. When you have an hour or two that you can spend just as you please, what do you like best to do?

2. What do you usually do?

   After School?

   On Saturdays?

   On Sundays?

3. At what time do you usually go to bed?

   When do you get up?

   Are you ever tired in the morning? ___ Sometimes? ___ Often? ___

   Are you ever late for school? ___ Sometimes? ___ Often? ___

   Do you ever have headaches? ___ Sometimes? ___ Often? ___

   Are you ever absent from school because of illness? ___

   Sometimes? ___ Often? ___

   Do you ever cry? ___ Sometimes? ___ Often? ___

4. In the space below write the first names and ages of your close friends.

   Underline the name of your best friend. Do you have many friends or few? _____

   Do you have a nickname? ___ What? ___ Do you like it? _____

   What do you like to play best?

   Would you rather play by yourself, with other boys, girls, boys and girls? Underline.

   Do you fight with your friends? Never, sometimes, often. Underline.

   Do you have as much time to play as you would like?

   Do you have any brothers or sisters. Write their names and ages here:

   With which of them do you play?

5. Does your father or mother ever play with you? ___ What?

   Do you like to be with your mother much of the time?

   With your father?

Interest Inventory continued:

5. To what clubs or organizations do you belong?

   What do you do in your club?

   How long have you been a member? Are you an officer?

   Where do you meet? When?

   Do you go to Sunday School?

   Do you take any kind of special lessons outside of school?

   What kind? Do you like them?

   How long have you been taking lessons?

   Is there another type of lesson you would prefer to take?

6. What tools, toys, playthings do you have at home?

   Which do you like best?

   Do you let other children use your toys? If not, why?

   Is there any tool, toy, or equipment that you especially want?

   What?

   Do you have a workshop?

   Are you carrying on any experiments? What?

   Do you ever give shows?

7. Do you receive spending money? How much?

   Regularly or occasionally?

   Do you have a job after school or on Saturdays?

   What do you do? How many hours each week do you work?

   Have you ever earned any money? How?

   How do you spend the money you receive or earn?

   Do you save money? How?

   Do you have chores or other regular duties to do at home?

   What?

   Do you enjoy these duties? Do you like your home?

Interest Inventory continued:

8. How often do you go to the movies? With whom, usually?

What are the names of the two best movies you have ever seen?

Underline the kinds of pictures you like best:

comedy western "sad" news love serial
mystery gangster educational socity cartoons

Who is your favorite actor?

If you were going into the movies, what kind of parts would you like to play?

What stage plays have you seen?

Do you prefer movies or plays? Underline.

9 Have you been to a farm? A circus? A zoo?
A museum of art? Other museums?

Have you been to an amusement part?

Have you ever been on a picnic?

Do you ever go to concerts? How often?

Have you ever taken a trip by boat? By train? By airplane?
By bus? By automobile? By bicycle? Where did you go?

Where did you go during your last summer vacation?

Underline once the places you liked and would like to see again:

Underline twice the places you did not like.

To what other places would you like to go?

Who takes you to different places, or do you go alone?

10. What would you like to be when you are grown?

What would your father and mother like you to be?

11. What is your favorite radio program? Second? Third?

How much time do you spend each day watching television?

12. Do you have a pet?

Are you making any collections? Of what?

Do you have a hobby? What?

Interest Inventory Continued:

13. Do you like school?

    What subjects do you like best? Second? Third?

    Do you take any electives? What?

    What school subjects do you dislike?

    What do you do best in school?

14. About how much time each day (outside of school) do you spend doing school work?

    Do your parents help you with this? Never, sometimes, often (underline)

15. Suppose you could have three wishes which might come true, what would your first wish be?

    Second wish?

    Third wish?

    Have you told these wishes to anyone? To whom?

    Have any of your wishes ever come true?

    Have you ever pretended to be someone else? Who?

16. Do you dream at night? Never, sometimes, often. (Underline)

    What do you dream about?

    Are your dreams pleasant?

    Are you ever frightened by dreams?

17. What things do you wonder about?

18. Are you afraid of many things?

    Name some of the things you fear.

19. Do you enjoy reading?

    Do you like to have someone read to you? Who?

    Apart from lessons, about how much time each day do you spend reading?

    Do your parents encourage you to read at home?

    What are the names of some books you have been reading during the last two months? Heidi

Interest Inventory continued:

Draw a line through the names of those books which you did not finish.
Do you have a card for the public or school library? ~~[illegible]~~ no

How often do you get books from the library? well the school library I get [illegible]

How many books do you have of your own? Name some: Anne of [illegible]

What other books would you like to own? 100

About how many books are there in your home? none

Underline the kinds of reading you enjoy most? 1000

history, travel, plays, essays, adventure, stories, science, poetry, novels, detective stories, fairy tales, mystery stories, biography, music, art.

20. What newspaper do you read? comics some articles

What parts do you like best? articles

Name the comic strips you read and underline your favorites. Brenda Hilda family circus

21. What magazines are received regularly at your home? Time western living

Underline those which you read. none

Name your favorite magazines. National Geographic

Name the comic books you read and underline your favorites. [illegible]

Where do you get your magazines and comic books? the sun

family paper and the mail

* (Stacey, 1978, pp. 139-143)

READING INTEREST INVENTORY *

1. In the following kinds of reading make four (4) choices only. Place 1 before the kind of reading you like BEST; place 2 before the kind you like SECOND best; 3 before the THIRD best, and X before the kind you dislike most.

X	adventure	____	love stories
____	animals (real)	____	magazines
____	animals that talk	2	mysteries
____	Bobbsey Twins	____	myths and legends
____	comics	____	Nancy Drew
____	encyclopedias	____	newspapers
____	exploration	____	non-fiction
____	fables	____	people in other lands
____	fairy tales	X	pirates
____	famous people	____	poetry
1	fiction	____	riddles and puzzles
____	ghost stories	____	science
____	grade readers	____	science fiction
____	Hardy Boys	____	short stories
____	hobbies	____	sports
____	horse stories	____	stories about Canada
3	humor	____	travel
____	jobs (nurse, pilot, etc.)	____	war stories
____	jokes	____	westerns

List any others not shown above that you like (✓) or dislike (x)

2. Name two authors that you like best: Johana Spyri ~~Enid Blyton~~ Judy Blume

3. Name two books you have read because you have seen the movies of them (or on TV). Black Stalion

4. Name and two books that you have chosen for yourself. Socks Laura Ingalls books.

5. Say where you got these books in #4 from: public library, school, home, from a friend, other way (say which). home.

6. Say how often you read: more than one book a week; one a week; one a month; less than one a month; other (say which). one a month

7. Give two titles of books that you have NOT liked. 9 don't know

8. Say who your favourite story characters in books are. socks in socks Heidi in Heidi

9. What are your three favourite TV programs? Little house on the prairie In the mud a little girl know

10. Do you think you read ____ more books ____ less books because of watching TV? no I don't much watch.

11. Do you ever buy books with your own money? ✓ yes ___ no

12. Do you ever buy books with money got from somebody else? ✓ yes ___ no

13. Put (✓) before the kind of books you prefer and an (x) before the kind you definitely dislike: (only put ONE ✓ or x)

✓ paperbacks ✗ hardcovers ✗ thin books ✗ medium books ✗ thick books

Do the same for print and pictures

Print: ✗ small ✗ medium ✓ large ✗ doesn't matter

Pictures: ✓ coloured ✗ black and white ✗ no pictures ✗ doesn't matter

14. Do you like somebody reading to you? ✓ yes ___ no

15. Which do you prefer? ___ grade readers ✓ library books

16. Who would you ask for help in choosing a book to read? friend

17. About how many books of your very own do you have? 100

18. Can you ever find a quiet place at home to read? yes

✓ always ___ sometimes ___ never

19. Which book do you remember the most out of all those you've read? Socks

20. Imagine that someone gave you $10. to buy THREE books. Which ones would you get?

me Margaret are you there god its Otherwise known Heidi as Sheila the great

* (Ashley, 1972, pp. 10 - 11)

* (Stacey, 1978, pp. 137-138)

Parent Questionnaire

1. Father's name ___

   a. Occupation

2. Mother's name ___

   a. Occupation teacher

3. Number of brothers 0

4. Number of sisters 1

5. Child's position in family eldest Birthdate 9/3/71

6. Father's hobbies and/or interests [illegible]

7. Mother's hobbies and/or interests [illegible]

8. Child's hobbies and/or interests [illegible]

9. Extracurricular activities as a family [illegible]

10. Has the child attended day care or nursery school? yes

11. Check the following:

    My child attends:

    Sunday School ✓ Cubs/Brownies ✓

    Music Lessons ✓ Choir ✓

12. Play Habits [illegible]

Parent Questionnaire

13. Travel Victoria B.C. Saskatchewan

14. Close relationship with grandparents? yes both sides

Other relatives cousins adult cousins

15. Health good

16. Additional Comments

French immersion - Kindergarten

I. F. French - 2 more years for me

Thank you for your cooperation.

Oral Questionnaire - Parents

1. What samples of the child's material have you collected over the years from early scribblings, drawings, pictures, stories, cards, letters, pieces of writing composed at home or school to the present?

2. Do you recall first or early attempts to express himself/herself in written form? What were they like? At what age?

I gave her pencils, crayon and paper when she was very small. She started with scribblings and at 2 drew a recognizable picture of an elephant. By the age of 2, I had taught her the alphabet. She could recognize and point out the letters.

3. Did you provide instruction or encourage the child to write, or was it self-initiated?

I encouraged her and taught her (i.e. the alphabet).

4. Can you recall anything that stimulated the child's interest in trying to write?

The materials she had to work with. TV was definitely an influence - Sesame Street from 1 year old. She sent cards when she was little and also wrote letters. Television has had an influence in her stories (i.e. detective). She seems to have picked up plot from her reading.

5. Did a grandparent or close relative take significant interest in the child's writing or reading ability?

Yes. There were cards back and forth and also telephone calls.

6. Do you remember when the child first started to speak? Does he/she talk much now?

By the time was 2, she could recite nursery rhymes. I have some tapes. She talks a lot at home and has a very good vocabulary. At 10 years of age, her self-confidence in speaking really developed. Now when my (mother) friends drop in, she is at ease in carrying on a conversation. Reading has increased lately as well.

7. Are there any writers in your family?

Her grandfather enjoys writing poetry and has written a children's book. It hasn't been published. He read it to and her sister. I do a lot of writing (i.e. university papers, etc.) connected with my work and Gili has seen me write since she was small. I have a desk downstairs and she has seen me there a lot.

8. Are there any avid readers in your family?

Yes. Both my husband and I. We read novels and we have different periodicals and magazines in our home. The children get National Geographic and belong to the Arrow Club.

9. What does the child like to write at present? Has this changed over the years?

She does writing associated with school assignments but writes the odd letter at home. It has been mainly school assignments.

10. To what extent does the child read at home and/or for pleasure? What age was the child when he/she first showed an interest in having stories read to him/her?

When she could first understand. I read books even when she was six months.

15-30 minutes a day - usually before bed.

11. Do you recall the child's early attempts to read? What were they like? Did you encourage the child to read or was it self-initiated?

At kindergarten age she could finish sentences from books that had been read to her - rote reading.

12. Did anyone read to the child when young? What type of material?

Yes. Fairytales. I made up stories and songs.

13. Can you recall anything that stimulated the child in learning to read?

I encouraged her to read favorite books of mine. She has a good friend who is an avid reader. This friend encouraged her to read certain books. found she enjoyed them and has been reading more since she was 10. She also reads to her little sister every night.

14. What does the child read at present? Has this changed over the years?

Mystery, autobiography, Wilder, Blighton, Blum. Yes. She has changed from reading animal stories to reading people stories.

15. Does the child have a book collection?

Yes. Multi-variety - Charlie Brown, Magic books, magazines, children's novels i.e. The Black Stallion. She has at least 100 books.

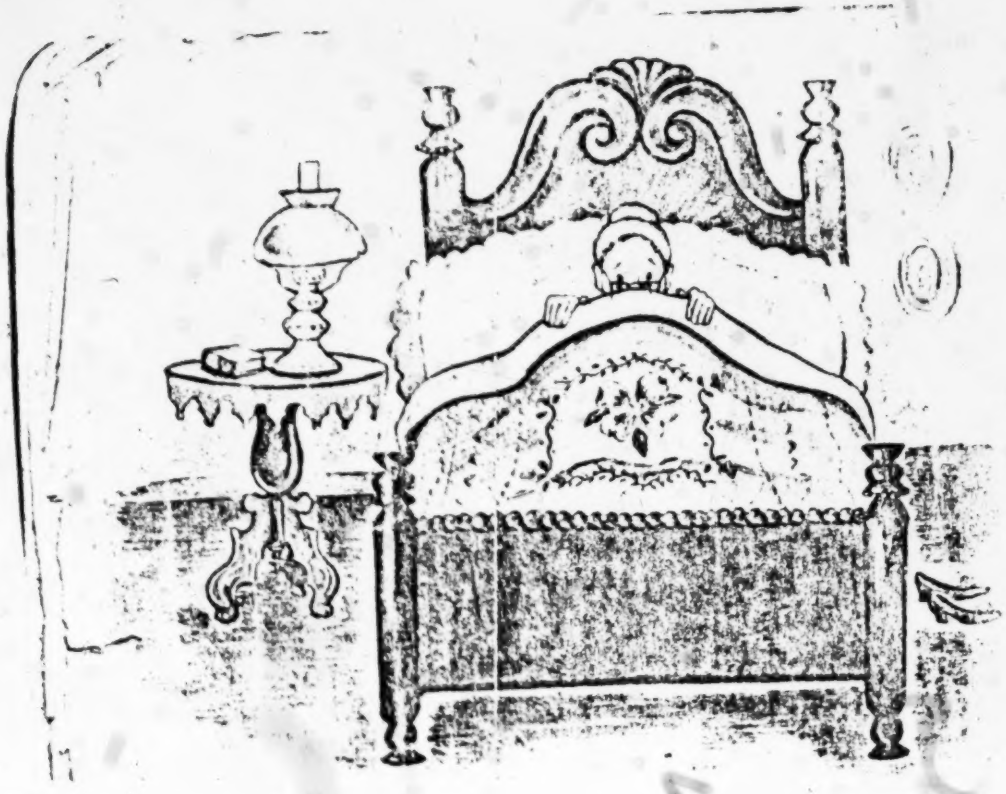
16. How does the child get his/her books? Did you guide or were they self-chosen?

I guided her and she chooses her own from Arrow Books. Now her friend, who is an avid reader advises her.

APPENDIX D

STORY WRITTEN FOR RESEARCHER

BY JANE



Picture that Stimulated Story

Miss Russy

Once there was a little old women she had a nice little house that was very colorful. She always kept her house very clean. She would bake and sew and clean. Everyone liked coming to visit her because she would make delicous foods and she would make sewed things for them. Now this womens name was "Henrietta Russy" but everyone would call her old miss Russy.

Well old Russy was wierd because she would always sleep with the bedcovers over her head but she loved to sleep.

Miss Russy had a very precious pair of pink and blue shoes well every night she would put her shoes by her bed to keep them safe.

Then in the morning she would put them on and she would never let anyone touch them. Usually everymorning she would look out her favorite window (which was in her room) and she would look at her beautiful garden. Miss Russy adored her garden she would grow fresh vegetables and beautiful flowers.

Miss Russy always thought "Oh if I didn't have my garden and shoes I would be so unhappy". On Miss Russy's bedspread she had made her favorite flower that she would grow in her garden all the time. Well one night she put her shoes by her bed and watered her garden and she went to bed when she got up she put on her shoes and went to check her garden she yelled "Oh no! my garden"

She had seen dog prints all over her garden the dog trampled her vegetables and her flowers. Well she got on her work clothes and swept up and replanted until she went in and her shoes were all muddy

well she wiped them and she ate her lunch. When she ate her lunch she just relaxed.

Then she decided she would have a nap.

When she got into bed she was happy because she had done so much In one morning. The Next day miss Russy was very tired when she woke up because of replanting the day before.

So Miss Russy forgot to put on her shoes.

Well Miss Russy would always keep her window open to get fresh air so the wind blew her shoes out.

When Miss Russy remembered about them she went in and couldn't find them Miss. Russy cried she went outside and looked she found one she had to find the other. Well Miss Russy went inside she looked at the paper she had found a pair of shoes exactly like hers. So she went over to the store and looked at a pair and she bought them well Miss Russy was happy she decided she would always be careful for ever.

THE END

Jane - Comments on Story

R: Would you read your story and comment on it?

J: Once there was a little old woman. She had a nice little house that was very colorful and colorful because - the picture - I thought she would like colorful things because her room was all (colorful). She always kept her house very clean (and I thought because old ladies usually keep them cleaner). She'd bake, sew and clean. Everyone liked coming to visit her because she would make delicious food and she would make sewed things for them (like as grandmas do - they make scarves and things). Now this woman's name was Henrietta Russy but everyone would call her "old Miss Russy". Well old Russy was weird because she would always sleep with the bedcovers over her head, but she loved to sleep (because the picture showed the covers over her).

Miss Russy had a very precious pair of pink and blue shoes. Every night she would put her shoes by her bed to keep them safe. Then in the morning she would put them on and she would never let anyone touch them. Usually every morning she would look out her favorite window which was in her room and she would look at her beautiful garden (and that window that she had in her room [in the picture] I thought . . . "Now that could be her favorite window.").

Miss Russy adored her garden. She would grow fresh vegetables and beautiful garden. Miss Russy always thought, "Oh if I

couldn't have my garden and shoes I would be so unhappy." On Miss Russy's bedspread she had made her favorite flower that she would grow in her garden all the time (on the bed [in the picture] there was that flower and I thought that I could say something about it).

Well one night she put her shoes by her bed and watered her garden and she went to bed. When she got up, she put on her shoes and went to check her garden and yelled, "Oh no my garden." She had seen dog prints all over her garden. The dog trampled her vegetables and her flowers. Well she got on her work clothes and swept up and replanted until she went in and her shoes were all muddy. Well she wiped them and she ate her lunch. When she ate her lunch, she just relaxed. Then she decided she would have a nap. When she got into bed she was happy because she had done so much (and when I said that she cleaned up her garden usually old ladies like to get everything cleaned and then just relax. She wanted to get it over with because it was all messy and when people came over they would think she was messy.) in one morning. The next day Miss Russy was very tired when she woke up because of replanting the day before. So Miss Russy forgot to put on her shoes. Well, Miss Russy would always keep her window open to get fresh air. So the wind blew her shoes out. When Miss Russy remembered about then she went in and she couldn't find them. Miss Russy cried. She went outside and looked. She had found one. She had to find the other. When Miss Russy went inside, she looked at the paper. She had found a pair of shoes exactly like hers so

she went over to the store and looked at a pair and she bought them. Well Miss Russy was happy. She decided she would always be careful forever. (When I said she always had fresh air I thought her shoes were pretty light because I wanted to make something happen to her garden and then something happen to her shoes so I decided for her shoes it would be that.)

APPENDIX E

Grade Two Stories

Goldilocks and the Three Bears

Valentineland

Grade Three Story

"Mr. Highter"

The three bears

Once upon a time there lived three bears. It was in the morning. When the three bears got up from their sleep Mama bear got up and made some nice hot porridge. And babu bear got his striped shirt and overals on and big papa bear got on his clothes. Then mama bear put the porride in the bowls. With the spoons, "papa bear tasted his porridge, and said ouch" that's to hot. mama bear tasted her porridge ouch that's too hot. And baby bear said ow ow ow that's hot. Then papa bear said let's go for a walk and come back. When it's cooled off. So off they went for there walk. Then a little girl call goldielocks she went for a walk in the forest and found a little cottage. She knocked on the door "is anybody home" then she went in the house. She saw three bowls of porridge. Goldilocks tasted the big bowl of porridge. "Ow that's to hot" then she tasted the medium bowl of porridge. "Ow ow thats way to hot". And then tasted the little bowl of porridge. "Mm thats good" and Goldilocks ate it all up. Then she went into the living room and saw three big chairs. Goldilocks tried the big chair "Ow that's too hard" then she tried the medium chair "Oooo that is too soft". then she went

over to the baby bear chair and Goldilocks tried it "aaah thats comeph dubul" then crash it broke. "im getting sleepy - so Goldilocks went upstairs. She saw three beds. first she tried the big bed and said "Ow that's too hard" So goldilocks tried the middle size bed. "Ouch thats too soft" then goldilocks tried the baby bed and said "thats just right" and goldilocks fell asleep. then the bears came home. Who's been tasting my porridge" said mama bear. Who's been tasting my porridge because they ate it all up. Then they went into the living room and Who's been sitting in my chair said papa bear And who's been sitting in my chair said mama bear said "Who's been sitting in my chair" And baby bear said "Who's been sitting in my chair" said baby bear and she broke it all to pieces. Then they went upstairs and papa bear said "Who's been sleeping my bed" mama bear said "Who's been sleeping in my bed" said ma bear "Whos been sleeping in my bed" said baby bear and there she is goldilocks woke up and ran out of the house and never went there again The End

own fruit tree. They had apples, oranges, peaches
pears, plums, grapes, too. They had loo's and loo's
of fruits. And one day the
little girl and boy said, "we
should go on a trip
to another city."
and so the
mom and
dad told

Story Grade Two February

Once there was a old town it was called Valentine land. Lots and lots and lots of people lived there. And there was something strage there. Every family had a little girl and boy. Each mom and dad had to grow there own fruit tree. They had apples, oranges, peaches, pears, plums, grapes, too. They had loo's and loo's of fruits. And one day the little girl and, boy said "we should go on a trip to another city" and so the mom and dad told every body but nobody could go because, they didn't want to. They liked valentines land so much that almost every day all the people, went outside. So they lived happily ever after

The End.

Grade Three Story

One cold winter day Cindy was playing with a friend outside. they made a 10 foot snow man they used all our snow in the frontyard. they named him Mr. Highter and his name was Harry. they were putting his hat on he started. to move then she said "Hi" they said Hi back. then they said "do you want to have a snowball fight" "OK" said Harry they gathered lots of snow and hit him. When they were finished they were covered in snow and Cindy went in and got mister Highter some ice cubes to eat. Cindy said to him, "You'll melt if you come in you wait here till I tell my Mom that your alive" "Mom oh Mom come here" "What dear" "Theres something special outside" "OK I will come" She looked and said "Whats so special" "The snowmans alive move Mr. Highter" Hi Mrs. Benryt" "Ah how did you do that" "Mom can I take Mr. Highter skating "Cindy come here you know its almost the end of winter so you hurry. Heres 30¢ to get in and a little treat because its almost suppertime." "OK. Mom bye." "Bye dear be careful" "Its not very far away Mr. Highter and its outside so you won't melt" "How do you skate Cindy" I'll tell you when we get there. Here we are" "let's skate" "Were going to here. let me put your skates on there wait here Harry let me put mine on there lets skate" plonk bang "oh my bottom" said Mr. Highter "thats enough skating for me lets go home". "Lets have supper mom Mr. Highters outside but I'm starving"! "O.K. its ready sit up at the table." "Mmmm smells good what is it" "Spa ~ti with meat balls" "lets have some Mom look out the windo its hot out oa oa Harry I better check on him. He was all melted up and will be here again next winter. The End.

Story Written by Jane,
Grade Three

APPENDIX F

Typed Copy of Jane's

Grade Three Report

Ukraine

An old Russian saying is Moscow is the heart of Russia. St. Petersberg is head, but Kiev is its Mother. Kiev is the Capital of the Ukraine I decided I wanted to know more about the joyful colorful group.

Location

The Ukraine is in the continent of Europe. It is on the northern Eastern hemisphire of Europe. The Latitude of the Ukraine is 46°-52°N the lonitude is 23°-40°E. The Ukraine is on the South west bordering on Poland, Czechoslovakia, Hungary, Moldavia and Rumania. The Southern border Is the black sea the Northern border is Russia and Belorussia and the Eastern border is Russia.

Rivers and lakes

The three main rivers in the Ukraine are the Dnupe, Dneskr and the Desna river some of the lakes are Kremenchuzskave Vdkhr and the Kakhcvskcye Vdkhr.

Cities

Kiev is the capital of the Ukraine and some of the other cities are Odessa, Kharkav, Dnepropetrousk, Kasov, Danetsk, Krivoy Rog. Most of those cities are popular for wheat or coal but around Kiev it has a lot of forests.

Language

The Ukrainians have their own language. They have their own alphabet. And they write very different. It is very neat the way they write.

Art and dancing

The Ukrainians have color they love to decorate. The Ukrainians are a very artistic and colorful group. They are very joyful people they like decorating eggs and dancing beautifully and their beautiful embroidery. If you ever see them dancing its beautiful the way they show their feelings and the way the people make the costumes with bright color and it suits their joyful happy dances.